

THE ACADEMY.

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TO the COMPASSIONATE.—Help is implored for a Lady who is dangerously ill and absolutely destitute; daughter of a deceased Colonel in the U.S. Army and Correspondent of the leading English Newspapers.—Subscriptions received by Miss AMELIA B. EDWARDS, The Larches, Westbury-on-Trym, Bristol.

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LITERATURE.

The Book of the Sword. By Richard F. Burton. Vol. I. (Chatto & Windus.)

CAPT. BURTON is to be congratulated rather on the amount than on the arrangement of his materials. The history of the sword might make a big book in any man's hands; in Capt. Burton's there seems to be no reason why it should ever end at all. This first volume, a large one, carries us only as far as "The Old British Sword;" for the early Britons had swords, though Dr. Schliemann thinks their English oppressors had none till after the Norman Conquest. "Swords appear to have been unknown to the Anglo-Saxons," writes the learned explorer of Hissarlik (*Troja*, p. 96). From Capt. Burton's book more accurate ideas about the diffusion of the sword may be gathered, but how much else does the author offer us that is not germane to the matter! What have the advantages of fox-hunting, and the cruelty of pigeon-shooting, and the opinion of Wilkinson as to the "Egyptian Khons," and the relations of Samson to the Sun, and the "artistic engravings of the South African Bushmen," and the derivation of the word "glass," and the original sense of Firbolg, to do with the history of the sword? Capt. Burton's book is interesting as Southey's or Buckle's commonplace books are interesting; it is an *omnium gatherum* (as Mrs. Clive Newcome said) of erudition, and an excellent companion to *Notes and Queries*. But it is so much more than a history of the sword that the final history of that weapon still remains to be written. The historian who sticks to his subject will find Capt. Burton's book a mine of information, but too full, we do not say of dross, but of alien metals, precious in their place, but out of place here.

Capt. Burton's first page (the first, that is, of his "preamble") might give work to a dozen reviewers. We learn that "man's civilisation began with fire." This leads the author to glance at fire-myths. Prometheus is "the personification of the Great Unknown" . . . who

"conceived the idea of feeding the *στέρπα τυρπός* with fuel. Thus, Hermes or Mercury was Pteropedilos or Alipes, and his ankles were fitted with *pedila* or *talaria*, winged sandals, to show that the soldier fights with his legs as well as with his arms."

But what has Hermes to do with the "Great Unknown"? Why is he introduced here at all? Why are his wings explained as the expression of military metaphors? Why should we be led off in a note to Frederick the Great, and thence to Plutarch's absurd theory of the origin of serpent worship, and again to the statement that "Pro-

metheus, who taught man to preserve fire in the ferule, or stalk, of the giant fennel, was borrowed by the Hindus and converted into Pramantha." Surely the hypothesis of the etymological mythologists is that Pramantha was corrupted into Prometheus, not that Prometheus was twisted into Pramantha? Next we have (still on p. 1) an examination of the etymology of a Peruvian word, and all this time we are being distracted from our legitimate interest in the evolution of the sword.

As to trace the history of the sword is Capt. Burton's professed object, we can only regret his love of toying with all the Muses of all knowledge in the shade of footnotes. As an example of the distractions which beguile the traveller through Capt. Burton's tome, we select the following sentence from p. 3:—

"According to Capt. Hall—who, however, derived the tale from the Eskimos, the sole living representatives of the palaeolithic race in Europe—the polar bear [sic], traditionally reported to throw stones, rolls down with its quasi-human forepaws rocks and boulders upon the walrus when found sleeping at the foot of some overhanging cliff."

Capt. Burton thinks, apparently, that the Eskimo are the only extant descendants of the men who did live in Europe in palaeolithic times. If that is his opinion, he seems to have Prof. Geikie and Dr. Daniel Wilson against him; but, while a reviewer muses on these matters, the sword is still unsheathed. One feels like the man in the legend who blew the horn before he drew the sword. Still, Capt. Burton does draw the sword at last. He examines the offensive weapons of animals, which may have suggested instruments to men, and keeps an eye on the natural weapons, stone and wood, which nature offers ready made—*furor arma ministrat*. Wooden clubs of many lands are engraved, and savage and Irish wooden swords, with all the weapons of the boomerang class, are investigated. The controversy between Gen. Pitt Rivers and Mr. Brough Smyth on the Egyptian boomerang seems (so far as outsiders can discern) to be ended rather in favour of Gen. Pitt Rivers. Among Capt. Burton's most interesting illustrations are Mexican straight wooden swords edged with pieces of obsidian. The Eskimo, too, it appears, jag the edge of wooden weapons with chips of meteoric iron. To our mind the serrated blades of Italian daggers are not genealogically connected with this rude device of savages. Entering on the age of metals, Capt. Burton has an interesting excursus on copper. He prefers, generally, to translate *χαλκός* "copper" in Homer, though the weapons found at Mycenae are certainly of bronze. Capt. Burton has had the disadvantage of using *Ilios* as Dr. Schliemann's "last and revised volume," instead of *Troja*, which, being later and more revised, is often at odds with *Ilios*. Thus Capt. Burton thinks "the Third was the burnt city," though Dr. Schliemann is not any longer of that opinion. The bronze period is next studied by our author, who decides that "the Proto-Phrygians and Phrygo-Europeans, of whom several tribes returned to Asia, were the prehistoric metal workers." Capt. Burton offers all the philo-

logical and archaeological lore connected with the topic for the consideration of his readers. He believes that the Greeks probably had no iron in "their first foreign campaign, the Trojan war." Thus the Greeks were, so far, lower than the iron-working uncivilised African races. They learned their iron-working from Egypt. Capt. Burton does not assign any particular date for the introduction of iron-working into Greece.

Chap. vii. brings us as far as the answer to the question "What is a sword?" "A metal blade intended for cutting, thrusting, or cut and thrust." It has elsewhere been pointed out that the thrust has not the advantage over the cut indicated in the drawing on p. 127. Pupils of Mr. Waite know that the cut does not require the wide action contemplated by the draughtsman. From this point Capt. Burton's book adheres much more closely to his topic, and his numerous illustrations are of particular value and interest. The fifteenth-century "sword breakers" (fig. 134) were ingenious, but probably futile, inventions. The sword in Ancient Egypt and Modern Africa is a capital chapter, though, alas! Egyptology at large seduces the learned author, who remarks: "I need hardly say that the mythologies of Greece, Etruria, and Rome were only corrupted Egyptian mysteries and metaphysics." This is an old, but a most improbable, opinion, though to a certain extent it recommended itself to Herodotus; but if one "exit fighting" with Capt. Burton on Greek Mysteries, what becomes of the history of the sword? To the point are the capital drawings of Egyptian weapons and armour, and of cruel Gold Coast swords, answering to Pip's Theory of the Jigger in *Great Expectations*. But Capt. Burton next advances to Hittite hieroglyphs, and I fear that he will not come, in my time, to the modern smallsword, for he returns to Troy and the war (of scholars) round windy Troy. Reaching Greece, Capt. Burton recognises the Hesiodic and Homeric knowledge of iron, while "copper was the metal for arms and armour." But Capt. Burton thinks the Thracian sword of Helenus may have been of steel. The most accurate account of Homeric arms (so far as it goes) has been contributed by Mr. Walter Leaf to the *Journal of the Hellenic Society*. The "Xiphos," says Capt. Burton, had a "straight rapier blade;" the "Phasganon" was "a dirk, probably a throwing weapon, like the Seax and Serama Sax;" the "Aor" had a broad, stout blade; the "Machaira" hung close to the sword sheath, and "was for sacrifices and similar uses." Though it has nothing to do with swords, one is glad to agree with Capt. Burton that "the *Iliad* and the *Odyssey* might have been cut in rude Phoenician letters upon wooden tablets, or scratched on plates of lead." Capt. Burton, like all swordsmen, is much interested in the singular fact that the Mycenaean swords are of the type "which became the fashion in our sixteenth century," one of them being "a two-edged blade, with a midrib—in fact, the rapier, which can be used only for the point." Then, could the Mycenaean warriors fence? Had they the immortal *passado*? Alas! they used shields, and were still in the age of Roderick Dhu, not of Fitzjames, whose blade "was sword and shield." The essay on the sword in

Rome is remarkable for a characteristic and amusing defence of gladiatorial shows, and an assault on that "meddling ecclesiastic" Telemachus.

It will be seen that Capt. Burton's book is full of interest and replete with matter; but, interested as a critic may be in mythology and swordsmanship, he prefers to keep them apart—not to read Lobeck at Mr. Waite's, or Sir William Hope in company with Kuhn.

A. LANG.

Poetry of Modern Greece: Specimens and Extracts. Translated by Florence M'Pherson. (Macmillan.)

This is a delightful little volume, which satisfactorily fills a vacant space in our literature. Hitherto, notwithstanding a few scattered translations, the poetry of Modern Greece has been a sealed book to most Englishmen, partly owing to the difficulties that the popular language, which is the language of poetry, presents to the scholar; and partly, perhaps, because the works themselves have found their way but little into England, and, in the case of some of the earlier poets, are difficult to procure.

The collection which is now presented to us is divided into two parts, the first of which is devoted to the ballads, the second to the works of lettered poets. Without a notice of the ballads any account of Modern Greek literature would be imperfect, as they have flourished so richly on the soil of Greece, and are so varied in their character—comprising battle songs and others relating to the Klephs and Armatoles, or local militia, who for a time were the champions of Greek independence; dirges and other poems relating to the dead; love songs and imaginative pieces; farewells, to be sung by, or addressed to, members of families migrating into distant countries; and some poems which turn on historical incidents. This literature is spontaneous in its growth, and has been handed down by oral tradition among the people, the songs being usually sung at festivals and on other special occasions. The wide area over which many of them are dispersed is a proof of their popularity; and some must be of considerable antiquity, as they have been found to exist, with but slight modification, in the Greek colony which still remains in Corsica, though its founders emigrated from Greece two centuries ago and their descendants have been cut off from communication with the mother country. From the time that Fauriel first introduced this popular Greek literature to the notice of Western Europe, the process of collecting the ballads proceeded apace until in 1860 they were brought together into one volume by Arnold Passow, and critically edited, with the title *Popularia Carmina Graeciae recentioris*. It is from this work that Miss M'Pherson has chiefly collected her specimens; but she has not neglected other sources, for since that time supplementary collections have appeared, such as the Cretan ballads published by Jeannaraki, and those from Epirus, by Aravantinos; and the number is being constantly increased by those that find their way into the Athens magazines. The twenty-two ballads which she has translated have been

selected in such a manner as to illustrate the various subjects treated of, and to represent both the wilder and the tenderer elements which they contain. The metre of the original has been followed, in some cases exactly, in others approximately; and if rimes have been introduced where they do not exist, it is difficult to find fault with that attractive embellishment. We have compared a good many of them with the Greek, and have found the translations as faithful as they are agreeable. The following, which is a fragment of a Cretan war-song, may recall to the reader some of the thoughts in Campbell's "Hallowed Ground":—

"How sweet is death that comes amid the fervour of the fight!
Then has it glory for a priest, honour for taper's light;
The smoke of battle wraps the slain as in a fair white shroud,
The smell of powder floats around like fragrant incense cloud;
For monument the ground they have where stand the brave and free,
That soil shall nourish evermore valour and liberty."

The second part of the volume contains translations from lettered Greek poets of the present century; and these are even more welcome than the renderings of the ballads, because their authors are still less known in England, notwithstanding the great merit of some of their compositions, especially the lyrical poems. Many of those which Miss M'Pherson here presents to us deal with patriotic subjects; and foremost among these stands Solomos' famous "Ode to Liberty," of part of which a spirited version is given, the entire poem being too long for insertion. But the gem of this portion of the collection seems to us to be the "Lullaby" of Valaorites—a most touching poem, which is beautifully translated in the varying metres of the original. It is supposed to be sung by a widowed mother, who, in her destitution, is in fear lest she should be unable to nurse her infant child. Its length prevents us from quoting it entire, and it ought not to be read piecemeal. Among living poets, Aphentoules, Paraschos, and Drosines are represented; the following poem, entitled "The Wild Vine," is by the last-named writer:—

"The Wild Vine climbs aloft and at her side
On earth the Bramble trails his thorny stems;
O'er him the Vine her branches throws to hide
The Bramble's thorns with her white pearly gems;
He grovels now no more, nor rives each limb,
For his Wild Vine he lives, she blooms for him.
"I was a wastrel plant ere thou didst love me,
My precious Wild Vine, but when thou didst throw
Thy branches o'er me, and to bloom above me
Wert pleased, thy sweetness made me gentle grow;
And mated now are the unwonted pair,
With my uncomeliness thy beauty rare."

In the brief remarks which are appended, both to the ballads and to the written poems, the translator shows a laudable acquaintance with the literature of the subject, and with the history and circumstances of Modern Greece. In those cases where the compositions refer to historical subjects, the events referred to are described; and interesting notices of the various poets and of the characteristics of their styles are prefixed to the extracts from their works. Besides a fine

appreciation of what is best in the original, and an evident desire to spare no pains in reproducing it, Miss M'Pherson gives evidence of possessing some of the highest qualities requisite for her task—a sensitive feeling for rhythm, a varied and harmonious diction, and a combination of vigour and delicacy in touch. To translate some of these poems could have been no easy task, and we are glad to think that the work has fallen into such capable hands.

H. F. TOZER.

THE HISTORY OF THE SCOTTISH BORDER.

The History of Liddesdale, Eskdale, Ewesdale, Wauchopdale, and the Debateable Land. By Robert Bruce Armstrong. Part I. From the Twelfth Century to 1530. (Edinburgh: David Douglas.)

The genius of Sir Walter Scott has surrounded the Scottish Border and its inhabitants with a halo of romance which makes it difficult to realise that until the end of the last century these picturesque dales were never mentioned by our forefathers except as a land of savages beyond the pale of civilisation. The lawless habits of the Borderers survived from the period prior to the union of the two kingdoms, when agriculture was almost unknown on the Border-side, for no man cared to cultivate fields which were constantly the scene of war, and were daily in danger of being wasted by an invading army. The Marches of England and Scotland were peopled by clans of moss-troopers, who lived in the intervals of war by plundering travellers and harrying cattle on the other side of the Border. These marauding clans were of too much use to their respective Sovereigns in times of war to be seriously called to account for their misdeeds, but they were ruled with a strong hand by the Lord Warden of the March to which they belonged. The Wardens of the Marches of both countries were invested with great powers and privileges, which made the office coveted by nobles of the highest rank. They had their own courts for trying offenders, and maintained state almost regal in the royal castles within their jurisdiction. The chief-tain of a clan occupied a tower, or peel, strong enough to resist a siege, and surrounded by a walled enclosure, called a barmkyn, into which the cattle were driven at the approach of an enemy. An Act of the Scottish Parliament passed in 1535 obliged "every landed man having £100 land" to build for the defence of his tenants and their cattle a barmkyn of at least sixty feet area, enclosed by a wall one ell thick and six ells high. The towers were built on strong positions within view of each other, so that on occasion of an English raid the whole country-side was apprised by signals of the approach and strength of the invaders. Strict watch and ward was ordered for the common safety to be kept both night and day in every Border tower, and the laws of the Marches required, under a heavy penalty, that beacon-fires should always be ready for lighting in case of a night alarm.

The Scottish Border was, before the union of the two Crowns, divided into three distinct districts, which were called respectively the East, Middle, and West Marches. The East March comprised the sheriffdom of Berwick-

on-Tweed; but its history must be sought elsewhere, for this volume is confined to the early history of the Middle and West Marches, which has been compiled by Mr. Robert Bruce Armstrong as a labour of love, on account of his ancestral connexion with Liddesdale and the Debateable Land. The Armstrongs were one of the most numerous of the Border clans, and were so formidable in the sixteenth century that Dr. Magnus, the English Resident, wrote to James V. from Berwick on February 13, 1525-6 that "the Armstrongs of Liddesdale had avaunted thaym selves to be the destruction of two and fifty parisshe churches in Scotland," and that "they woolde not be ordoured naither by the King of Scottes, thair soveraine lorde, nor by the King of Einglande, but after suche maner as thaire faders had used afore thayme." They continued to set both Governments at defiance, until at last the Scottish King plucked up courage to hang without trial as outlaws John Armstrong and his followers when he presented himself at Court on June 8, 1530, with "24 well-horsed gentlemen of his kindred." The peace of the Border, however, was dearly purchased by these high-handed proceedings, which were imputed to the King as a crime and a blunder committed at the dictation of the English. These gallant outlaws are in consequence remembered by their countrymen as patriots and martyrs, and a stirring ballad has made their fate familiar to every peasant on the Border-side. The execution of the Armstrongs ranks next to the Massacre of Glencoe among standing subjects of popular execration. Dr. Armstrong, a well-known poet in the last century, was a native of Liddesdale, and a member of this same clan.

The Border counties are not mentioned in *Domesday Book*, because they were not within the dominions of the King of the English. They formed part of the province of Cumbria, which included the bishoprics of Carlisle, Glasgow, and Whitherne. Carlisle and the lands between the Duddon and the Solway (which are now known as Cumberland) were conquered and annexed to England by William Rufus, but the rest of Cumbria was erected into an earldom for David of Scotland by his brother, King Alexander, with the consent of King Henry I. David, before his accession to the Scottish throne, was, in right of his wife, Earl of Huntingdon and Northampton, and parcelled out his Border territory in baronies among Norman knights who held lands under him in England. Liddesdale, the chief barony of the Middle March, was granted to Ranulf de Soulis, the mesne lord of Great Doddington, in Northamptonshire. The head of Ranulf's barony was Castleton, a fortress which he built on the east bank of the river Liddel, a little above its junction with the Hermitage Water; but in later times the lord of Liddesdale was constable of the royal castle of Hermitage. Ranulf's descendants were hereditary butlers of the Court of Scotland, and continued to hold this high office, together with the barony of Liddesdale, until the reign of Robert Bruce, when William de Soulis was convicted of conspiracy against the King's life, was stripped of his possessions, and died a prisoner in Dumbarton Castle. During the wars of Edward II. and Edward III. Liddesdale and Hermitage Castle were in the hands of the English; but they were

granted eventually to Sir William Douglas by Edward III., as well as by his own Sovereign, and they remained in the possession of this powerful family until 1492, when the fifth Earl of Angus and his son exchanged them for the barony of Bothwell.

The West March comprised the baronies of Eskdale and Wauchopendale, as well as the Debateable Land. The barony of Eskdale was granted by King David to Robert Avenel, who was a benefactor to Melrose Abbey, and died a monk of that religious house. Four successive generations of the Avenels were lords of Eskdale, and were buried at Melrose; but Sir Roger Avenel, who died in 1243, was the last of his race, and his only daughter carried the barony to her husband, Henry de Graham. Their descendants still flourish at Netherby, in Eskdale Ward, on the English side of the Border; but Sir Richard Graham, of Esk and Netherby, the Jacobite statesman who was created by James II. Viscount Preston, was a Scottish and not an English peer.

Wauchopendale was from the twelfth to the eighteenth century the barony of a still greater family, for it was the earliest possession in Scotland of the great house of Lindsay. Their castle stood on a rock overhanging the river Wauchope, half a mile from Langholm, but it was reduced to ruins before the union of the two Crowns. The southern extremity of Eskdale was occupied by Canonby Priory, which was founded in the reign of King David by Turgot de Rossdale as a cell of Jedburgh Abbey. The Prior of Canonby was one of the peers of the Scottish Parliament who in 1290 confirmed the Treaty of Salisbury, and later in the same year treated with Edward I. for the marriage of his eldest son with the Maid of Norway. The nationality of Canonby was a constant subject of dispute, for the English contended that it formed part of the Debateable Land, by which it was bounded on three sides; but it was eventually adjudged to Scotland, and, soon after the dissolution of monasteries, was acquired by the Earl of Buccleuch, to whose descendants it has ever since belonged.

The Debateable Land comprised the parish of Kirkandrews with one half of Morton and the greater part of Bryntallow, which were left undivided when the frontier was settled in the reign of Robert Bruce. It was separated from Cumberland by the river Esk from its junction with the Liddel until it poured its waters into the Solway Firth, and the fish-garths which prevented salmon from ascending the stream were resented as a standing grievance by the inhabitants of Eskdale. Partition was made of the Debateable Land in 1552; but, as every reader of *Redgauntlet* will remember, the fish-garths continued to be the cause of violence and contention long after the union of the two kingdoms.

Mr. Armstrong has collected from the public records a detailed history of the Scottish Border from 1495 to 1530, and has supplemented his text by a valuable Appendix of proofs and authorities. It is inconvenient enough that the Index is reserved for the next volume, but it is unaccountable that the Table of Contents should not include a list of the documents printed as proofs. A more stirring and spirited narrative would have created a new interest in the eventful history of the

Border, but those who are already interested in the subject by family associations will thank Mr. Armstrong for a useful book of reference.

EDMOND CHESTER WATERS.

Practical Essays. By Alexander Bain. (Longmans.)

LIKE many other writers, Dr. Bain has had some difficulty in selecting an appropriate title for a collection of miscellaneous articles reprinted from periodicals. He cannot be congratulated on the choice he has made, as the contents of several of these essays by no means correspond to the anticipations which the title of the volume will naturally suggest. The first two papers, indeed ("Common Errors on the Mind" and "Errors of Suppressed Correlatives"), would not have been out of place if the collective title of the essays had designated them as "Speculative" instead of "Practical."

Readers who are acquainted with the valuable work which Dr. Bain has done in the field of psychological research will turn to these two essays with keen interest. It is to be feared, however, that their expectations will be disappointed. Although these essays contain some excellent observations, they do not, on the whole, rise above an ordinary level, and the paradoxes with which the author has attempted to relieve their dulness are neither brilliant nor true. Dr. Bain is laudably desirous that his readers should "clear their minds of cant" in relation to moral questions. But it seems to me that his recoil from certain ethical commonplaces has landed him in some positions which are more radically mistaken than the most extreme forms of the doctrines against which he protests.

Dr. Bain is resolved to give no quarter to what he considers the foolishly sentimental talk about "virtue being its own reward." The maxim that happiness is most surely attained by not making it the chief object of endeavour, he treats as though its only element of truth lay in the fact that excessive self-scrutiny is prejudicial to enjoyment. There is no doubt that the propositions which Dr. Bain impugns have often been exaggerated into absurdity. It is not true that the intrinsic pleasure involved in right action always outweighs in amount its attendant pains. Nor is it true that pleasures deliberately sought can contribute little or nothing to the happiness of a life. But it is true that, in minds animated by a genuine love of goodness, the thought of a right action is the source of a satisfaction which is not dependent on any personal consequences to the agent; and it is a fact of every-day experience that the happiest persons are, very often at least, those whose absorbing interest in outward objects leaves them little leisure to think of pleasure for its own sake. Dr. Bain's hostility to any association of virtue with pleasure is so extreme that he actually asserts that "benevolence in itself is painful; any virtue is pain in the first instance, although when equally responded to it brings a surplus of pleasure." The author is so delighted with this discovery that he repeats it several times in nearly identical terms. Now there would be a certain degree of truth in Dr. Bain's contention, if it related to beneficent actions done purely from a sense of duty; but to

speak of benevolence in such cases is simply to misuse the word. Where the social affections have been excited, where there is real interest in another's welfare, it is surely nonsense to say that the showing of kindness is not in itself a pleasure, although it may be conceded that a truly benevolent person will feel with exceptional keenness the suffering inflicted by ingratitude.

Another instance of what I feel tempted to call Dr. Bain's perversity is his manner of refuting the statement of "sensational writers" that everything is mysterious and wonderful. A mystery, he tells us, is simply a fact that requires explanation; and the explanation of a fact consists in showing that it is a particular case of a more general fact previously known. When we have pushed this process to its farthest limit, we must of necessity come to certain ultimate facts which are incapable of reduction to any more general principle. In relation to these facts, the word "explanation" is unmeaning, and the emotion of wonder with regard to them is an absurdity. It seems probable that, in spite of the author's veto, human nature will still continue to feel awe and wonder at the thought of the existence of the universe, or of the "mystery" of the union of body and mind.

Dr. Bain appears to greater advantage in the five essays which are more or less concerned with the subject of education. In the essay on "The Classical Controversy," and incidentally in that on "The Civil Service Examinations," he replies with considerable success to the arguments used by some of the defenders of Latin and Greek. He apparently proposes to substitute for what is called classical instruction the systematic teaching of history and of the world's best literature through the medium of translations. Whether this can be called a practical suggestion is fairly open to doubt. The essay on "The Art of Study" is entirely excellent.

A brief notice is due to the two papers which conclude the volume. In the first of these Dr. Bain advocates the entire disuse of clerical subscription to creeds and articles. His reasonings will not be needed for the conviction of those readers who regard the continuance of traditional beliefs with aversion or indifference. To those whose sympathies are in the opposite direction, he offers the argument based on the inutility of subscription for securing its professed object. The persons to whom this argument is addressed are not likely to consider it strengthened by Dr. Bain's account of the dogmatic tendencies of those churches in which subscription has been abolished. The last essay, on "The Procedure of Deliberative Bodies," is occupied with suggestions for the better despatch of business in the House of Commons and in other administrative assemblies. Many of Dr. Bain's recommendations deserve careful consideration. Much waste of legislative time would be avoided if it were found possible to substitute printed questions and answers for the present system of oral interpellation—a change which has been advocated by high parliamentary authorities. The proposal to require several assenting members, instead of only a single seconder, before any motion can be debated, might with advantage be adopted, if not in Parliament, at any rate

in other deliberative bodies in which time is often wasted on the discussion of crotchetts peculiar to one or two members.

HENRY BRADLEY.

History of the Irish People. By W. A. O'Conor. In 2 vols. (Simpkin, Marshall, & Co.)

EUGÈNE SUE once wrote the *Histoire d'une Famille Proliétaire*. He showed how a Gaulish household lived and worked under each successive tyranny, from that of the Roman legionaries to that of the farmers-general, and how that life was a continual witness for the right and a pledge of its ultimate triumph. Mr. O'Conor does something of the same kind for Ireland. The difference is that Sue's book was a romance, this is a history. It is conceivable that a family should last on through all that the French novelist described; it is the fact that a people has lasted on through trials which give it a far better claim than ever the Jewish people had to apply to itself the language of Isaiah liii.

Mr. O'Conor's is a remarkable book with a remarkable title. We have Histories of Ireland enough and to spare, but none of the Irish people. Not that his book covers the whole ground; at the economic history of his country he only glances. I often wonder when some trained Irish writer will bring to the merchant-rolls of Kinsale and Waterford, and to whatever other trade records are still extant, the skill, and patience, and insight which Mr. J. P. Prendergast brought to the confused mass of documents which he marshalled into life in his *Cromwellian Settlement*. We want to know where and by what men was made that *sæia d'Irlanda* which was such a prized article of commerce before Norman freebooter and native chieftain had fought one another back to primal savagery. Popes had mantles of it; Florentines bequeathed garments of it as heirlooms; Plantagenet kings relaxed their edicts in its favour; and Ireland to-day, feeling that she must now again be a manufacturing nation, asks who among her sons gained this early glory in the world's markets.

Mr. O'Conor (like most thinking Irishmen) feels that in the so-called Danish cities the mass of the population was native; and that there it wrought and traded, heedless of the strife of rival clans. He goes no farther; but this hint is worth following up. Of his present work the main features are: first, freshness of thought. Every idol of den or market-place, to which English writers and their Irish imitators have bowed down, he overthrows. Every opinion which John Bullism has exalted into an axiom he traverses. Next, thorough sympathy with the English people. He is writing the history of those who are still their brothers, often though they have been used as blind instruments in oppressing them. His quarrel is not with England but with Normanism, whereby he means caste-spirit, which set up in England, as in Ireland, a few as lords over the many, and prompted them to drown in the roar of foreign victory the cry of those whom they oppressed. Free from the besetting faults of most native historians, from their easily explicable want of perspective,

their lingering over more or less mythical glories which have nothing to do with progress, he is, above all, severely impartial. Whosoever they are—whether "Milesians" or Danes, adventurers of Elizabeth or of Cromwell, Orangemen or recreant Catholic lords, or absentee rent-drawers, who have made the people their prey; under whatever pretext, religious, social, political, they have cloaked their oppression—they do his soul abhor.

Mr. O'Conor starts by sharply distinguishing between the *Hibernianæ* (of St. Patrick), to whom he attributes not only the handicrafts but also the arts which made Ireland so famous in the world's art history, and the *Scoti* or "Milesians," as, with that unhappy distortion of classical names which defaces early Irish history as it defaces the pages of Gildas and Nennius, the native chroniclers have chosen to call them. Sociologically he is right in insisting on this distinction. Whether ethnology will bear him out in attributing a Norse origin to these *milidh* (for *milites*, not Milesians, should of course have been the name), and in assigning an Iberian (Basque) origin to the bulk of those whom they partly subdued, I cannot tell. One thing is certain: in the legends the dominant caste is light-haired and blue-eyed, while the dark race is described in terms nearly as opprobrious as those in which the Aryas on the Ganges stigmatised the *Dasyus*.

This *milidh* was the type of all dominant castes since. Despising handicrafts and the older race that excelled in them, it set its bards to sing of nothing but war and rapine, and to involve even the popular saints in the scorn with which it overwhelmed the people from whom they were sprung. Given up to tribal quarrels as ceaseless as those which set Wessex against Mercia and both against Northumbria, it substituted the clan for the nation, and by-and-by too readily adopted from Mr. Froude's Norman "civilisers" the worst features of what we call feudalism. I linger long on this point because it is all-important. It is thus that Mr. O'Conor clears away the nonsense about Celt and Saxon and sets forth as his subject-matter the people of whatever breed, and the fighters only so far as they have made common cause with that people. His sketch of early Anglo-Irish history is clear and forcible. Sir H. S. Maine has shown how sad a thing for Ireland was this invasion which stopped her natural development just at the critical moment when one native family was becoming paramount. Mr. Lecky has aptly compared the chronic aggression that followed the first inroad to a spear-head which keeps a wound rankling. Mr. O'Conor probes this wound, and shows what festering sores have grown out of it. Within his brief limits he tells all that need be told, brushing away as he goes on the misrepresentations which we have been used to accept as history. His account of 1641, for instance, and his brief remarks about '98 I fearlessly commend to all fair-minded readers. Yet he does not hide faults; the man who has the courage to confess:

"the readiness of Irishmen to be bought, not the untainted and unpurchaseable peasantry, but professional men, secretaries, and committee-men, has not been so much an agency for the malice as a temptation to the virtue of England."

proves by such a confession that it is quite worth Englishmen's while to consider whether, in regard to other things, he is not right and their ordinary guides wrong. They will find in him a Christianity which ignores the narrow limits of separate churches, and a political faith which links him with those who are fighting everywhere the battle of progress. He is never backward in exposing servility even when those who gave way to it were Catholic lords and bishops; he makes it clear that true Irishmen will never allow their national movement to be degraded in the future, as it has been in the past, into a religious feud. He keeps well in view the cardinal truth, shuffled out of sight by those who confute our land reformers in an epigram, that "land was meant by Providence for the production of food, and not for the mere production of rent." He is strongly in favour of a Union, but it must not be a Mezentian one.

"The present so-called Union seizes on the advantages of a material junction for England, and imposes the disadvantages of a foreign conquest on Ireland. Clare and Castlereagh would never have ventured to say that the intention was to make Ireland England's grazing farm. . . . It was a union of Englishmen with Irishmen, and not with Irish cattle, that was proposed."

As to taxation, he points out the gross unfairness of taxing Ireland to provide the bribes wherewith Pitt gained his end. A word about his style; it is everywhere adequate, incisive, marked with suppressed power, a model to his young countrymen, who sometimes forget the difference between writing and orating. The tenacity which over and over again fixes Mr. Froude in a dilemma is well matched with the remorseless logic which lays bare the radical weakness of Irish official Protestantism. On occasion he can rise to chastened eloquence. Not even Montalembert himself pays a nobler tribute to the Irish missionary saints; not even Davis's exquisite poem brings more pathos to the sad story of Owen Roe O'Neil. I must quote a few lines of what he says about O'Connell:—

"A constitutionalist by nature, and shocked by the sight of the revolutionary excesses in France, he chose moral agitation as the means of his country's deliverance. But his peaceful struggle was conducted with the shout and the onset of the warrior. He roused, united, and informed his countrymen. He inspired one soul into Ireland, and made it potentially a nation. . . . His gait, as he trod the streets, was a challenge to men who claimed a servile demeanour as their due. We can scarcely now estimate his towering character as he stood alone in the valley white with the skeletons of centuries, and prophesied upon them, and covered them with flesh, and sinew, and skin, and called the breath of freedom from the four winds to breathe upon them till they stood on their feet an exceeding great army."

This *ἀπροσδόκητον* use of Scripture is perilous; but Mr. O'Conor succeeds as well with it in prose as Mr. Swinburne does in verse.

I close a most inadequate notice of a most timely and valuable book, beseeching the men of thought in England and elsewhere to stand aside from the bustle of party politics, and to study it. It will help them to gauge the feelings and aspirations of their Irish brothers, and it will bring them face to face

with one who deserves to rank with Lecky and Godkin, with Prendergast and Duffy, with A. M. Sullivan and Barry O'Brien, and with the rest of that band of scholarly historians who have done their full share towards their country's regeneration.

H. S. FAGAN.

The Unity of Nature. By the Duke of Argyle. (Strahan.)

This thoughtful work will be found of special interest at the present time, for it mainly consists of a re-statement with new facts and illustrations, and by a writer well acquainted with modern science, of that old teleological argument for the existence of an intelligent creator of the universe which is often represented as finally set aside by the result of recent enquiries. Socrates argued that a statue inferred the existence of a sculptor; Cicero that the *Iliad* could not have come into being without a poet; Paley that a watch must have had a maker; the great principle of the Unity of Nature is here made to show that the origin of creation is due to a creating mind.

The term "Unity of Nature" is explained to mean

"that intricate dependence of all things on each other which makes them appear to be parts of one system. . . . That kind of unity which the mind recognises as the result of operations similar to its own, not a unity which consists of mere sameness of material, or in mere identity of composition, or in mere uniformity of structure, but a unity which consists in the subordination of all these to similar aims and to similar principles of action, that is to say, in like methods of yoking a few elementary forces to the discharge of special functions, and to the production by adjustment of one harmonious whole."

Hence we are shown by many examples how man, by both the extent and the limitations of his own powers, can discern everywhere within him and without him indications of the presence of a mind at once infinitely greater than his own, and yet kindred to it.

To that numerous class of persons who are rendered vaguely uncomfortable by the doctrines of Darwin and the *nomen horrendum* of evolution may be commended the study of chap. viii., in which the Duke proves from their own words that the men of science who either directly or by implication deny the evidence of design in nature are forced by the necessities of human speech to use language which involves an admission of it. This is plainly shown from Darwin's own words, on which the Duke remarks—

"Whether that theory [of evolution] be true or not, it is a theory saturated throughout with the ideas of utility and fitness, and of adaptation, as the governing principles and causes of the harmony of nature. Its central conception is, that in the history of organic life changes have somehow always come about exactly in proportion as the need of them arose; but how is it that the laws of growth are so correlated with utility that they should in this manner work together? Why should varied and increasing utility operate in the requisite direction of varied and increasing developments?"

While this part of the argument is thus summed up:—

"Of this we may be sure, that if men should

indeed ultimately become convinced that species have been all born just as individuals are now all born, and that such has been the universal method of creation, this conviction will not only be found to be soluble, so to speak, in the old beliefs respecting a creative mind, but it will be unintelligible and inconceivable without them. So that men, in describing the history, and aim, and direction of evolution, will be compelled to use substantially the same language in which they have hitherto spoken of the history of creation."

One of the most interesting parts of the book is that which deals with the instincts of animals and the manner in which we see in them those indications of adaptation and adjustment to a purpose which it is the object of the whole treatise to unfold. The following is a good example of the graphic manner in which this subject is illustrated. By the side of a river

"I came suddenly upon a common wild duck whose young were just out. She fluttered into the stream with loud cries and with all the struggles to escape of a helplessly wounded bird. The laboured and half-convulsive flapping of the wings, the wriggling of the body, the straining of the neck, and the whole expression of painful and abortive effort were really admirable. When her struggles had carried her a considerable distance, and she saw that they produced no effect in tempting us to follow, she made resounding flaps upon the surface of the water, to secure that attention to herself which it was the great object of the manoeuvre to attract, then rising suddenly in the air she made a great circle round us, and returning to the spot renewed her efforts as before. It was not, however, necessary, for the separate instincts of the young in successful hiding effectually baffled all my attempts to discover them."

This and similar examples of instinct naturally give rise to the question how does man's mind differ from the intelligence of the brutes. The Duke places the difference in the sense of obligation in the "two voices" of conscience, of which he says that there is "no indication" in the animals, while it "is never wholly wanting in the most degraded of human beings." Here some readers will differ from the author, and think that we can detect in the animals as distinct traces of conscience as we can of reason. A dog, when caught in a fault, looks exactly as a child does in the same predicament; he can be "tempted" from his post, and we can imagine him saying in some doggish way, "Budge, says the fiend; budge not, says my conscience;" though "the fiend" is a piece of meat, and "my conscience" the certainty of his master's anger. Between Gobbo's way of expressing his conscience's qualms and Macbeth's profound reflections when he is hesitating over his intended crime there is a wide interval, and that between the dog's uncertainties and Gobbo's may hardly be much greater; while the difference in both cases seems more in degree than in kind, and to arise not so much from the want of a faculty in the lower creature as from a superiority of organisation and cultivation in the higher one.

The closing chapters of the work treat of man, his moral nature, its degradation, and the origin of civilisation and of religion. The Duke is no believer in our savage origin, and holds that the savage as we see him is an example of "development in the wrong

direction," of which there is always danger even in the most civilised races of mankind, as we see from abundant examples; while, with respect to religion,

"Scholars have found that up to the farthest limits which are reached by records which are properly historical, and far beyond those limits to the remotest distance which is attained by the evidence founded on the analysis of human speech, the religious conceptions of men are seen, as we go back in time, to have been not coarser and coarser, but simpler, purer, higher; so that the very oldest conceptions of the Divine Being of which we have certain evidence are the simplest and the best of all."

H. SARGENT.

THE NEWEST EUROPEAN KINGDOM.

La Serbie: Administrative, Economique et Commerciale. Par Emile de Borchgrave. (Brussels: Weissenbruch.)

"To appreciate the changes accomplished in Servia during the last sixty-three years, one must not pass a hasty or superficial judgment; one must interrogate the monuments and surviving witnesses of her past. The result of such an enquiry is in every sense favourable to the Serbs."

These are the words of M. Emile de Borchgrave, the Minister Resident of Belgium at Belgrade, who probably knows Servia better than any other foreigner. His book on Servia is the best yet written in any language on the economy, social, political, and commercial, of that country. It deserves to be read, not only by those who take an interest in the South Slav States, but by all who study the growth of nations.

The sketch of Serb history, contained in five pages (7 to 12), is necessarily only a sketch. We would say of Serb history, as M. de Borchgrave says of her social economy, that the better it is known the cleaner does her record become. M. Borchgrave tells us of the homestead law which forbids the peasant from parting with his beasts or implements of labour; nor is he allowed to alienate his house or five acres of land. A peasant can thus be deprived of his property only to satisfy fines to the State or his commune, and not for debts to any private individual. The peasant has also a right to cut firewood in the forests of the State; it is only for wood required for building that he has to pay a small tax. After such a statement you are not surprised to hear that poverty so-called is unknown in Servia. There is no need of a poor law. The workmen in the towns have their guilds, and those who fall sick are supported out of their own funds. M. de Borchgrave says you never meet a Serb beggar; those who stretch their hands to the passer by are nearly always foreigners (p. 159). The bulk of the Serb population till the soil, and the Skouptchina, or legislative assembly of Servia, is mainly an assembly of peasants. Yet the country whose destinies are in the hands of its peasantry need fear no social upheavals if its peasantry be as the Serbs, prosperous and sober. The Serb peasant ploughs his land with an old-fashioned plough, but he also possesses the old-fashioned virtues of temperance and thrift. Self-help is engrained in his character. As an instance of his prudence, we would quote the law by which every

municipality (except Belgrade) is obliged to have a communal granary to which every ratepayer must contribute yearly 150 okas of wheat. This is a fund on which every Serb can draw for the support of his family in times of war or famine. The Serb is described by M. de Borchgrave as "intelligent, proud, impatient of all restraint. The shell is rough. He likes to be hospitable, especially in the country; but he dislikes the stranger, and distrusts him. In business, he understands wonderfully his own interests" (p. 155). No better illustration of the last statement can be made than the fact that the Serbs are the only Slav race who can hold their own against the Jews. There is no Judenhetze, no Jewish question in Servia. In the Serb the Jew has found his match.

Servia, as everyone knows, is the most democratic country in Europe. Not only is there universal suffrage, but there exists a social as well as a political equality. This social equality is not merely the result of subjection to the Turk. It is one of the results of the rule of Milosch. That wise prince, the founder of the present dynasty, finding, like our own Henry VII., that titles and dignities bred divisions in the land, forbade their use. But it was not only by abolishing the aristocracy that Milosch proved himself the father of his country. What Peter the Great was to Russia, that was Milosch to Servia. He was in very deed and truth, though not in name, a patriot king. He was keenly alive to the importance of Servia having outlets for her commerce. King Milan is true to the best traditions of his house, and seeks in all things the material development of Servia. There have been great public works which, while they have increased the prosperity of mankind, have conferred little good on the natives by whom they have been undertaken. The Suez Canal is a notable instance of this. The Serb railways would, however, be equally advantageous to Servia and the most distant nations. If once the lines between Belgrade and Constantinople, and between Belgrade and Salonica are constructed, Servia will be put in communication with the whole world. At present she is cribbed, cabined, confined. Her commerce is dependent mainly upon Hungary, which, being herself an agricultural country, is a rival rather than an ally. A railway to Salonica would remove those commercial bonds with which Austro-Hungary is disposed to shackle her little neighbour, and would throw open to her the trade of the world.

J. G. MINCHIN.

GERMAN AND FRENCH SCHOOL BOOKS.

Riehl's Culturgeschichtliche Novellen. Edited by H. J. Wolstenholme. (Cambridge: University Press.) We cannot doubt that this edition will be heartily welcomed by both teachers and students of German. The list of German text-books at present available for use in our higher classes is still very inadequate, in spite of many praiseworthy attempts of late to supply the need; and this is particularly true in the case of prose works. Hence any carefully annotated edition of one of those standard German prose works which have been hitherto practically inaccessible to the English student is extremely valuable. Mr. Wolstenholme has, as it appears to us, been very happy in his choice. He has shown himself throughout a

most careful and painstaking editor; yet his notes are surely somewhat too numerous and copious for the class of students for whom the work is intended. Those who are able to appreciate Riehl's charming novelettes can hardly need 261 pages of notes in small type to 113 pages of text in large. There is very little in the notes with which we should not agree. Mr. Wolstenholme says (6, 21), "note that *Sickel*, though a diminutive, is masc." but there are other dimin. in -el of the masc. gender, such as *Hügel*, *Kiesel*, *Knöchel*; *Bischen* (10, 11) is dimin. of *Biss*, not of *Bissen*; *ausgenommen* is not always used with the accus. (12, 14); his explanation (23, 19) of the use of the act. infin. as a substant. and as a verb at the same time is not very clear, and the grammatical correctness of his example, *ich sehe den Baum vom Blitze schlagen*, might be questioned; nor is his explanation of *meinetwegen* (88, 8) happy, "meint, with strengthening t for *meiner* gen. of *ich*;" *Krebe* is not "crab" in E. (95, 3), and *Haupt* in the sense of head of cattle (4, 7) is only provincial, &c. Mr. Wolstenholme notices the loan-words in G., but without paying sufficient attention to the form in which they appear. Thus *Pfaffe* cannot be Latin *papa*, showing, as it does, consonantal shifting; *Ferien* is a late acquisition as compared with *Feier* from M.-Lat. *feria* ($\ell=4$, ei as in *Kreide*, *Seide*); here E. "fair" might have been quoted, and the development of meaning explained in connexion with *Frühmesse*, *Lichtmess*, and *Leipziger Messe*. The change of gender of *Abenteuer* as compared with Mhg. *aventiure* is also left obscure (see Grimm, *kl. Schr.* i. 85 foll.). The remarks about the nomina actionis (*Zug*, *Zucht* fr. *ziehen* *Kur* fr. *kiesen*, &c.) are inadequate in the light of the Teutonic philology of the present day; here we should have liked a note on the *grammatischen Wechsel* as explained by Verner, and on the work done by Zimmer and von Bahder in this branch. As long as the Grammars generally accessible to an English student do not give any help on these points, an edition of a text may with advantage supply this needful information; and we do not think that in recommending this we are trying to introduce so-called "philology" into the practical teaching of German. The question about the formation of nouns, for example, is an eminently practical question, and by some short explanation of the *Ablautreihen* the teacher may help the student to acquire the gender and declension of a large number of nouns. *Sucht* (5, 28) is now connected in the popular mind with *suchen*, an instance of what Paul calls *Bedeutungsangleichung durch lautlichen Zusammenfall*; cf. *wahn-* in *wahnstinnig*. Some forms which can only be explained by a reference to Mhg., &c., are not satisfactorily dealt with. We should have liked a fuller note on *Schritt* (9, 3); some words of this class formed in Mhg. the plur. nom. and acc. without inflection, and continue to be used in this form after numerals—e.g. *Mann*, *Pfund*; and the use of the flectionless form of the plur. after numerals extended to other nouns of similar meaning like *Fuss*, *Zoll*, &c. Mr. Wolstenholme explains *erhaben* correctly (59, 9; Whitney called it irregular); we might have wished that he had discussed in the same way other old p.p. now used as adj., such as *bescheiden* (50, 14) by the side of *geschieden* (94, 7), by referring the student to *geheissen*; or a p.p. with *Rückumlaut* like *bestallt* (49, 12) by a reference to *genannt*, &c.; *durchlaucht* = Mhg. *durchlährt*, not a shortened form of *durchleuchtet* (55, 6). Mr. Wolstenholme's remark (41, 17) on *rauch* and *rau* might have been supplemented by a reference to the law regulating the use of *h* and *ch* in Mhg., and to such modern survivals as *hoch*, *höher*; *nahe*, *nächst*; *schmähen*, *Schmach*, &c. In connexion with his note (94, 29) "fahl" identical with *falg* (Mhg. *val* inflected *valwer*) he might have referred to *gar* (E. "yare") and

gerben (5, 20; 44, 2): in some cases the *b* (which stands for *Mng. w*) has been taken into the nomin. (*gelb, fahl*; *H. Sachs am garben hunger, cf. gerben*), in others it has been dropped (*kahl, fahl*). These objections may appear slight, yet notes of this kind would do much to raise the study of German by doing away with the great number of so-called exceptions which Grimm calls *nachzügler alter regeln, die noch hie und da zucken*. When an editor has done his work so well as Mr. Wolstenholme, anyone who ventures on the ungracious task of criticism must run the risk of appearing to exaggerate small defects in default of larger ones. The edition is almost free from misprints (*verwünschter* 67, 26, *fürs* p. 217; only in the last story we find *ins*, &c., without apostrophe), and a most useful Index is added.

A New Practical Method of Learning the German Language. By W. Frendenberg. Part I.—Grammar and Exercises. Part II.—Reader. (Nutt.) Since Dr. Falck Lebahn published his excellent German Grammar some quarter of a century ago, not a few guides to a rapid and sound knowledge of the German language have appeared, and of these many have been works of great merit. Yet we cannot say that Herr Frendenberg's work is altogether superfluous. He has laid himself out to simplify the intricacies of German syntax, a task in which he has met with at least as much success as attended most of his predecessors; and he has certainly produced a book which will serve as an introduction to the spoken language of Germany. The compilers of German Grammars too often seem to make it their study to instruct the student in the rules of syntax only, leaving him to learn the German language as best he may. If Herr Frendenberg's book reaches a second edition, a revision of its English, which is not always idiomatic, should be taken in hand. The remarks on pronunciation are also insufficient. Part ii. is a poetical and prose reader with foot-notes, which has been intelligently compiled, but calls for no special remark.

German Composition: a Theoretical and Practical Guide to the Art of Translating English Prose into German. By Hermann Lange. (Oxford: Clarendon Press.) This is a manual for the use of students who have mastered German accidence, possess some acquaintance with German prose literature, and wish to acquire a style of correct composition. The pieces for translation are all excerpts from good English and American authors, the list including the names of Smiles, Thackeray, Macaulay, Washington Irving, Dickens, John Bright, Bayard Taylor, and Livingstone. The book is provided with a series of clearly expressed rules of German composition in an Appendix, as well as with a useful Index to the grammatical rules and idiomatic renderings.

Maria Stuart von Schiller. Edited, with Introduction and Notes, by C. Sheldon. (Macmillan.) Schiller's great tragedy from English history now takes its place in Messrs. Macmillan's "Foreign School Classics," following on the "Maid of Orleans." Besides critical and grammatical notes, the play has been furnished by its editor with a Life of Schiller, a notice of Mary Stuart, and a short account of the writing of the play. The selection of this work was justified by its comparatively easy text, and by the fact that a boy who is taken through it will probably pick up some idiomatic, along with many very formal, phrases.

L'Eloquence de la Chaire et de la Tribune. By Paul Blouët. Vol. I. (Oxford: Clarendon Press.) It is an excellent idea of M. Paul Blouët's to publish a selection from the sacred oratory of the seventeenth century for schools. All boys are fond of speech-making; and the

effect of passages such as these from Bossuet, Bourdaloue, Massillon, Fléchier, and Mascaron may be as visible in their improved rhetoric as in their improved French. The notes are excellent. They explain shortly what needs explaining, and give plenty of interesting illustration—e.g., on the words "du roi que nous pleurons" in Massillon's funeral oration of Louis XIV., besides a quotation from Louis Blanc, we have this note: "Lorsque le peuple apprit la mort du grand roi, il alluma un feu de joie à chaque carrefour, et il improvisa une farandole" (Eugène Pelletan).

Molière's Les Précieuses Ridicules. Edited by A. Lang. *Beaumarchais's Le Barbier de Séville.* Edited by A. Dobson. (Oxford: Clarendon Press.) The school-boy of our days has much to be thankful for. Not the least of his mercies is that men of genius have taken to write his lesson books for him. Mr. Lang, as everybody knows, is an authority upon Molière. His edition of "Les Précieuses Ridicules" is all that such a book should be for such a purpose. There is a Life, even too well stored with facts, a brief essay on the comic stage of Molière's time, and a special introduction to the play. The notes are few, but they explain the things that want explaining. Mr. Dobson's book is an equally thorough piece of work. Nothing is omitted which the most uninformed reader could desire to have told him. In the "Life of Beaumarchais" we should like to have met once more the epigram which he incurred from the airs with which he took his *bldme*:—"Monsieur, ce n'est pas assez que d'être blâmé, il faut être modeste." To both volumes Mr. Saintsbury, who is editing the series, contributes an essay on "The Progress of French Comedy."

Molière's Le Bourgeois Gentilhomme. With Introduction and Notes by L. M. Moriarty. (Macmillan.) Mr. Moriarty's edition of Molière is for younger students than Mr. Lang's, and the help given is therefore mainly in the way of grammar and paraphrase. In some of his versions Mr. Moriarty is very happy, in others he at least shows an intimacy with school-boy slang which ought to make his little book popular. The introductions are not elaborate, the Life might with advantage have been longer (in it the date of the "Ecole des Femmes" is given as 1661 instead of 1662); but they are pleasantly written, and no doubt excellently suited for their readers. A note on the title of the play concludes thus:—"An English adaptation of the play might possibly be entitled 'The Snob,' or 'My Lord Buggins,' or 'M. Jordan joins the Upper Ten,' or something of the sort."

A Synthetic French Grammar for Schools. By G. E. Fasnacht. (Macmillan.) This Grammar presents at one and the same time an analytical synopsis of French accidence from a scientific point of view, and a course of syntax illustrated with a copious selection of idiomatic sentences. It may be mentioned that the higher syntax is practically a recast of the third year of Fasnacht's *Progressive French Course*. The book, which is planned after the fashion of the *Public Schools Latin Primer*, is free from any exercises; and is compressed into a small octavo of 240 pages.

We have also received:—*Le Bourgeois Gentilhomme*, with a Life of Molière and Grammatical and Philological Notes by the Rev. A. C. Clapin (Cambridge: University Press); *Lamartine's Tailleur de Pierres de Saint-Point*, with Etymological and Grammatical Notes by J. Boëlle (Bell); *Macmillan's Progressive French Course*, II., by G. Eugène Fasnacht, New Edition, enlarged and thoroughly revised (Macmillan); *French Exercises*, on Rules taken from the Marlborough French Grammar (David Nutt); *French Prepositions and Idioms*, by C. de la Morinière, Second Edition, revised

(Simpkin, Marshall, & Co.); *Leading Questions on German Grammar*, by E. Heumann (David Nutt); *An Elementary German Grammar and Reading Book*, by Ferdinand Schmidt (Trübner); *German Reader*, I., by Aurel de Ratti, The "Duplex" Series, Second Edition (Relfe Bros.); *French Vade Mecum*, for the Use of Travellers and Students, by Léon Delbos (Hachette); *Dialogues idiomatiques*, by Louis Revel (Glasgow: Holmes); *Modern French Readings*, edited by William I. Knapp (Boston, U.S.: Ginn, Heath, & Co.); &c., &c.

NOTES AND NEWS.

AT their meeting last week, the delegates of the common university fund at Oxford nominated the Rev. C. W. Boase to a readership in Foreign History. Resolutions were also passed for the creation of a readership in Rabbinical Literature for Dr. Neubauer, a lectureship in Scandinavian for Mr. Vigfusson, and a second scholarship in Chinese.

SHAKSPERE'S table, a little four-flapped table, with his coat of arms and initials carved on it, and other ornaments, will be exhibited at the Shaksperian show on behalf of the Chelsea Hospital for Women, to be held at the Albert Hall on the last three days of May. This table belongs to Dr. Dally, of Wolverhampton. He bought it, together with two multons, on which Shakspere's name and his wife's are cut, from a farm-house three miles from Stratford, where they had been long in use, painted over, and knocked about. His account of these relics was at first received with much scepticism; so he brought them up to the Chelsea Hospital, where they were carefully examined by Mr. Furnivall and the Rev. W. Harrison, of the New Shakspere Society; Mr. Derbyshire, a skilled artist and archaeologist; and Mr. Jarvis, a practical cabinet-maker. After this examination the scepticism of all the doubters gave way; they were convinced that the relics were genuine Elizabethan articles, and assuredly no one but Shakspere himself owned them. On the table his cup of sack, his elbow, and perchance his pipe must often have rested; and in some favourite piece of his furniture, the multons bearing his wife's name and his own must have been inserted. These relics cannot fail to interest Shakspere students. Dr. Dally himself will attend to show them.

THE ARCHBISHOP OF CANTERBURY has joined the Wyclif Society. If only his flock will follow him, the society's work will soon be done; £5,000 would print all the great Reformer's works.

THOSE who are interested in old English liturgical music may be glad of the opportunity afforded by the kindness of Lord Herries, of Everingham Park, York, in allowing his fine MS. Antiphonal of the fifteenth century, temporarily in the custody of the Keeper of the MS. Department, to remain at the British Museum a few weeks longer for inspection. The Antiphonal was written for the cathedral church of York, and is a very rare example of York church music.

THE article on the Abbé Vogler for the forthcoming volume of Sir George Grove's *Dictionary of Music* has been written by the Rev. J. H. Mee, of Merton College. He does not take Mozart's line, and Sir Julius Benedict's, that the honoured master of Weber and Meyerbeer was a charlatan, but holds that there is in the Abbé's music ample reason for Mr. Browning's selection of Vogler as the subject for his noble poem on the art, "Abt Vogler." Mr. Mee wants the Bach Choir to perform Vogler's "Requiem." We trust that they will, as then the English public will have the chance

they have never yet enjoyed, of making up their minds as to the merits or demerits of Vogler's music. His Sonata for Violin and Piano, which will be played at the Browning Society's entertainment in June—probably by Mr. and Miss Harraden—has not been heard, in England at least, since its composition in 1785.

A LECTURE on the recently published "Doctrine of the Twelve Apostles" will be given in the Jerusalem Chamber at Westminster, on Friday, May 16, at 5 p.m., by the Rev. Dr. Edwin Hatch.

DR. VILLIERS STANFORD's settings of Mr. Browning's "Cavalier Tunes" are to be given, with a chorus of fifty voices, at Mr. Edwin Bending's concert at the Princes' Hall on May 21.

THE Report of the Council of the Camden Society to the general meeting held on May 2 announced that the publications for the coming year would be—(1) Papers relating to the issue of the Second Prayer-Book of Edward VI., edited by the Rev. N. Pocock; (2) Political memoranda of the fifth Duke of Leeds, 1774, &c., edited by Mr. Oscar Browning; and (3) Selections from the Lauderdale Papers, vol. ii., edited by Mr. Osmund Airy. Of these, the first two are already in the press. The council have added to the list of works in preparation an account of the war in Ireland after the rebellion of 1642, from the pen of Col. Plunket, a Catholic officer serving under the Marquis of Ormond, to be edited by Miss Mary Hickson, which will add to our knowledge of Irish history during the period which has recently been illustrated by the works edited by Mr. J. T. Gilbert.

MESSRS. TRÜBNER & CO. have in the press a collection of popular Indian stories made by Mrs. H. W. Steel and Capt. R. C. Temple. The title of the work is *Wide-Awake Stories: a Collection of Tales told by Little Children, between Sunset and Sunrise, in the Panjab and Kashmir*. The volume will contain, among many others, the following stories:—"Sir Bumble," "The Rat's Wedding," "The Faithful Prince," "The Bear's Bad Bargain," "Prince Lionheart," "The Lambkin," and "Bopoluchi." Care has been taken to give the stories a literary form, so as to render them attractive to all classes of readers, while the originals have been faithfully followed. The work will include, besides notes and an index, an introduction explaining, *inter alia*, the method of collection pursued by the authors. The price will be 7s. 6d.

CAPT. R. F. BURTON is now printing, and Mr. Quaritch will publish, the fifth volume of his Camoens series, containing the first lyrics—sonnets (360), canzons, odes, and sestines. Vol. v. will soon appear, with the octaves, the elegies, and the eclogues or idylls.

WE also hear that Mr. J. J. Aubertin is preparing a second edition of his *Lusiads*, to be followed by a second edition of his *Sonnets*.

MESSRS. MACMILLAN announce an edition of the works of Thomas Gray, in four volumes, by Mr. Edmund W. Gosse.

MR. F. ANSTEY's novel, "The Giant's Robe," which is now running through the *Cornhill*, will be issued at the end of the present month in a single volume, and at a low price.

MR. JUSTIN H. M'CARTHY—the son, not the father—will publish shortly a little volume entitled *England under Gladstone*.

East by West: a Journey in the Recess, will be the title of Mr. Henry Lucy's forthcoming book describing a visit to the United States, Japan, and India. A portion of the work has appeared in the *Daily News*, but more than half will be new.

THE modified form of Prof. Sayce's *Herodotus*, which we have before announced, will be entitled simply *The Ancient Empires of the East: a Series of Essays*. It will be published likewise in America.

MR. WILLIAM SIME, author of *King Capital*, has sent to press, with Messrs. W. Swan Sonnenschein & Co., a new novel entitled *The Red Route*.

MR. T. FISHER UNWIN will issue next week *Henry Irving in England and America, 1838-84*, with a portrait specially etched by M. Ad. Lalauze. The same publisher also announces a popular edition (being the fourth within a few months) of Prof. Vambéry's *Autobiography*.

MESSRS. GRIFFITH & FARRAN are about to publish a pamphlet containing three essays by Mr. R. M. Eyton, entitled "Laodiceans," "Aesthetic Perceptions," and "Rubens and Goethe."

THE *Contemporary Review* for June will contain a poem by Mrs. Pfeiffer, suggested by the parliamentary debate, March 27, on Prof. Bryce's Infants Bill.

THE Marquis of Lorne has written a paper on "Miss Rye's Girls' Homes" for the June number of the *Girl's Own Paper*.

THE article in the current *Westminster* against Mr. George, "Co-operation and Spoliation," is, we hear, by Mr. Newcomen Groves, formerly of Oriel College.

MR. EDWARD EDWARDS, author of *Memoirs of Libraries*, &c., contributes an article on "The Quest for MSS. in the Levant" to the May number of the *Library Chronicle*.

MR. MONCURE CONWAY will take the chair at the Browning Society's meeting on May 23.

MR. FLUEGEL is at R and S of the thoroughly revised edition of his German-English and English-German Dictionary. He is incorporating into it all the colloquial English words and phrases which our novels and society papers contain. Dickens's "I felt so all round my hat," Melville's "easy" and "row all," and the like will find their place in the new Dictionary, as well as Shakspere's puzzling expressions.

THE Académie française has awarded one half of the prix Bordin to M. James Darmesteter for his *Essais sur la Littérature anglaise* and his *Essais orientaux*.

IT is proposed to commemorate the seventieth birthday of Prof. Ernst Curtius, on September 2, by presenting him with his own bust in marble.

THE posthumous works of Berthold Auerbach are to be published in three volumes. The first will be entitled *Briefe an Jacob*; the others will consist of critical essays and fragmentary sketches.

THE veteran Servian poet, Matia Ban, now residing at Belgrade, has just published a tragedy on the subject of Hus, which he dedicates to his Bohemian brethren.

MR. CHARLES GUILARD will shortly publish a French translation of *The Subaltern*, an early work of the late Chaplain-General of the Forces, with notes and appendices.

A CORRESPONDENT calls our attention to the fact that a writer in the current number of the *Westminster Review* (p. 422), when quoting the familiar lines,

"Where thou, Great Anna, whom three realms obey,
Dost sometimes counsel take and sometimes tea,"

attributes them to "a rhymester whose name we forgot."

AMERICAN JOTTINGS.

WE are glad to hear that the death of Mr. Leybold will not interfere with the early publication of the Supplement to *The American Catalogue*, which has been for some time in preparation. It will comprise all books that have appeared in the eight years ending July 1, 1884; and it is estimated that the number of entries will exceed twenty thousand. The number of copies will be limited to 1,250, and "no plates will be made." The price to subscribers will be ten dollars (£2). It will form a single volume, but it is possible that it may appear in two parts, the one giving the entries according to author and title, the other according to subject. The date fixed for publication is October.

THE *Harvard Herald*, following the example of the *Critic*, has taken a vote among the students at Cambridge for members of a hypothetical "American Academy," and these are the leading fifteen names:—George William Curtis, Thomas Bailey Aldrich, George Bancroft, Bret Harte, Oliver Wendell Holmes, J. R. Lowell, Charles Dudley Warner, G. W. Cable, Prof. Child, Henry James, J. G. Whittier, James Freeman Clarke, Edward Everett Hale, W. D. Howells, Edmund Clarence Stedman.

IN recording the grant of a pension to Dr. Murray, the editor of the *New English Dictionary*, the *Critic* asks—"Cannot some of our rich American institutions assist pecuniarily in this great and costly enterprise, and win immortality for themselves thereby?"

A PHILADELPHIA publisher announces a limited edition of *Jane Eyre*, in two volumes, illustrated with a portrait and eight etchings of scenery, all by American artists.

THE *Nation* culls from auctioneers' catalogues the two following entries:—"Abbotsford's *Waverley Novels*" and "Xenophon's Cyclopaedia."

MESSRS. OSGOOD, of Boston, announce "Students' Editions" of the Songs of Tennyson and of *The Princess*, edited by Mr. W. J. Rolfe, the Shaksperian scholar; a handsome illustrated edition of *The Lady of the Lake*; and a volume of sketches by Mr. W. D. Howells, entitled *Three Villages*.

OBITUARY.

FRIEDRICH NOTTER.

THE veteran Dante translator and commentator, Friedrich Notter, who died at Stuttgart, in his eighty-fourth year, on February 15, ought not to be passed over without a brief record. His first work on Dante, which appeared twenty-three years ago (bearing the title, *Sixte Vorträge über Dante* and *Dante, ein Romanzen-Kranz*, two distinct works, but issued in one volume), consists of a prose commentary, and of a cycle of ninety-one romances, forming, so to say, a poetical commentary on the *Divina Commedia*, and vividly representing the poet's life and times. This work was followed, ten years later, by a complete German version of Dante's great poem (two volumes, 1871-72), supplemented with a detailed introduction and numerous notes on its theological and philosophical problems. It should be mentioned as a peculiarity of Notter's poetical version that it first introduced the less monotonous interchange of female (or dissyllabic) and male (or monosyllabic) rhymes, crossing each other in the first and third, the second and fourth lines; whereas the original, as a rule, uses only the female rhyme, as demanded by the euphony of the Italian language.

H. KREBS.

ON Easter Monday the "Barabbas" of the

Oberammergau Passion-play, the wood-carver, Johann Allenger, died at the age of seventy-one. He played that part with much skill for three successive decades—1860 to 1880.

ORIGINAL VERSE.

ON TWO PICTURES OF G. F. WATTS, R.A.

I.

Love and Death.

LOVE, one while seen with wings of various dyes,
An infant mischief, but a God withal,—
Still changeth semblance with the changing call
Of human need; how have we known his eyes
Dark with the dire and passionate surprise;
Of youthful sorrow, as the phantom tall,
Shrouded in Death's impenetrable pall
Forced back his portal, ruthless of his cries.
Cold Death, that holdeth Love in such despite,
Trampling his roses, leaving him forlorn,—
The Lord of Love well knoweth to requite!
And you, Love's tyrant, have been made his
scorn,
Since in the dunkest shadow of your night
First unto Love immortal Hope was born.

II.

Love and Life.

How beautiful upon the mountains are
The feet of Love, beneath whose tread there
grows
The verdure that is the herald of the rose;
And Life, in lead of Love, how art thou fair!
Thy soul, if tremulous, still brave to dare
The upward path, unwitting where it goes,
And all in holy trust of Love who knows,
To climb at ease from doubt, at rest from care.
Dear Love, that leadeth Life toward the springs
Of Light, what darkness may o'erwhelm her
way,
How dense the mist upon the mountain clings;
Though she may see thee not, be thou her
stay,
Lo the abyss! take heed, she hath no wings,
But hold her fast,—her feet will still obey.

EMILY PFEIFFER.

MAGAZINES AND REVIEWS.

MR. W. CAREW HASLITT contributes to the *Antiquary* for May a very good paper on the coins of Venice, to which a continuation is promised. We trust the second part may be enriched with engravings. It is almost impossible to follow any writer on numismatics, however lucid he may be, without representations of the objects treated of. Dr. Karl Blind continues his papers on Troy; they are well written, but contain, so far as we can see, little that is new. Mr. Hubert Hall's article on "The Exchequer Game of Chess" shows much original study. It is an important addition to the literature of that royal game. But the paper which has given us the most pleasure is that by Miss Jessie Young, on the "Legends and Traditions of Mecklenburg." It indicates not only great research, but also very considerable powers of generalisation. We trust we may meet with this lady again in the field of folk-lore.

THE *Altpreussische Monatsschrift* for 1883 has devoted half its space each quarter to two publications, representing the two main lines of research to which its pages are open—Prussian antiquities and Kant. The first of these serial articles is an alphabetical list (running through six numbers), drawn up by J. Gallandi, giving the birth, death, and marriage register of the Königsberg families of importance during the two last centuries. The second is made up of four instalments of an "unprinted work of Kant from the last years of his life." This is the *Uebergang von den Metaph. Anf. Gründen der Naturwissenschaft zur Physik*, the work in which the old man struggled, not without hope, with his Tantalus-

like task of filling up what he held to be the last *lacuna* in his system. Of the twelve bundles in which the MS. exists seven have now been printed, filling about five hundred pages in the journal from March 1882 to the same date in the present year. The editor, Dr. Reicke, prosecutes with praiseworthy exactitude his labour of deciphering and arrangement. His reproduction of the *ipsissima verba* will enable anyone to judge for himself of the value of these painfully reiterative lucubrations. The only other philosophical papers of the year are one by J. Witte on the new edition of Kuno Fischer's *Kant* (a subject already discussed under another aspect by E. Arnoldt in the number for December 1882), and an article on the Axioms of Geometry by Jacobson, which deals severely with a pamphlet of Prof. Benno Erdmann's under the same title. Some of the archaeological papers are not so dry as the above-mentioned catalogue of Königsberg citizens. Prof. Bezzemberger attempts, with the help of the local names into the composition of which enter the Old-Prussian and the Lithuanian words for hill and stream, to draw the dividing line between these two nationalities in East Prussia. Prof. Prutz gives from Venice and Malta some documents (connected with the Teutonic Order) which he came upon in the course of his researches for the history of the Crusades. Pastor Rogge communicates a few pages from a diary of events at Insterburg during the Russian invasion of 1757; and there is an account (with some curious epitaphs) of the church of St. George at Rastenburg. The proceedings of the Antiquarian Society are given with the usual fullness; and a list, drawn up in part by Prof. Vaihinger, gives the bibliography of Kantian literature for 1882. The first number of the journal for the present year contains, besides a large piece from Kant's MS. aforesaid, at least two papers of more than local interest. One of these gives ten Polish ballads (old and new) from the district of Masuren, accompanied by a metrical German translation; the other is a well-told history of the circumstances attending the outbreak of cholera at Danzig and Königsberg in 1831. The narrative—in which the statesman Schön stands out with honourable distinction—goes to show the folly of the policy of cordons and isolation, and to support the view that this and similar epidemics can only be overcome by permanent improvement in sanitary conditions.

The principal articles in the *Boletín* of the Real Academia de la Historia for April are on "The Roman Inscriptions in the Diocese of Barbastro," by Padre F. Fitz; and a review by Señor María Fabié, of Gachard's "Letters of Philip II. to his Daughters," written from Portugal; the reviewer gives additional particulars from contemporary authors, and explains some few passages which M. Gachard failed to interpret. In the former paper, the text of the inscriptions, several of which are new, seems to us to be more in accordance with the elective heirship of the "derecho consuetudinario" of Upper Aragon than with the more purely hereditary heirship of the Basques, though females could inherit in either case. The whole article is of great interest. The discovery of a Roman cemetery at Talavera de la Reina is also announced.

In the *Nuova Antologia* of April 15, Sig. Cagnoni publishes some interesting documents of Leopardi, which have been accidentally discovered. They consist mainly of twenty-seven "Pensieri," and certainly deserve the attention of those who are students of Leopardi's writings.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BANVILLE, Th. de. *Scènes de la Vie : Contes héroïques*. Paris : Charpentier. 3 fr. 50 c.
CAVALLUCCI, C. J. *Manuale di Storia della Scultura*. Turin : Loescher. 6 L.
DEJOR, Ch. *De l'Influence du Concile de Trente sur la Littérature et les Beaux-Arts chez les Peuples catholiques*. Paris : Thorin. 5 fr. 50 c.
HAUPT, R. *Die Vizelinkirchen. Baugeschichtliche Untersuchungen an den Denkmälern Wagniens*. Kiel : Lipsius. 4 M.
JULLIEN, Ad. *Paris dilettante au Commencement du Siècle*. Paris : Firmin-Didot. 7 fr. 50 c.
MOLINARI, G. de. *L'Evolution politique et la Révolution*. Paris : Guillaumin. 7 fr. 50 c.
SALVISBERG, P. *Kunsthistorische Studien*. 1. Hft. Stuttgart : Bonz. 3 M.

THEOLOGY.

MOSLER, H. *Die jüdische Stammverschiedenheit, ihr Einfluss auf die Entwicklung v. Judentum u. Christentum*. 1. Th. Leipzig : Friedrich. 3 M.
TARGUM Onkelos. Hrsg. u. erläutert v. A. Berliner. Berlin : Gorzelanczyk. 10 M.

HISTORY.

CUQ, E. *Le Conseil des Empereurs d'Auguste à Dioclétien*. Paris : Thorin. 7 fr. 50 c.
LEGUE, G. *Urbain Grandier et les Possédées de Loudun (1617-34)*. Paris : Charpentier. 3 fr. 50 c.
LENORMANT, F. *Le Grande Grèce : Paysages et Histoire*. T. III. Paris : A. Lévy. 7 fr. 50 c.
REINACH, J. *Le Ministère Gambetta : Histoire et Doctrine*. Paris : Charpentier. 7 fr. 50 c.
SCHUENEMANN, O. *De cohortibus Romanorum auxiliariis*. Pars 2. Berlin : Mayer & Müller. 1 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

BOGDANOW, M. *Conspectus avium imperii rossici*. Fasc. 1. St. Petersburg. 3 M.
HAAS, H. *Beiträge zur Kenntniss der Iasischen Brachiopodenfauna v. Südtirol u. Venetien*. Kiel : Lipsius. 12 M.
HARDY, E. *Der Begriff der Physik in der griechischen Philosophie*. 1. Th. Berlin : Weidmann. 6 M.
PLESKA, Th. *Übersicht der Säugetiere u. Vögel der Kola-Halbinsel*. 1. Th. Säugetiere. St. Petersburg. 4 M. 35 Pf.
RADDE, G. *Ornis caucasica*. 1. Lfg. Kassel : Fischer. 2 M.
ROSENBERG, F. *Die Geschichte der Physik in Gründzügen*. 2. Th. Geschichts der Physik in der neuern Zeit. Braunschweig : Vieweg. 8 M.
THUEMEN, F. v. *Die Bakterien im Haushalte d. Menschen*. Wien : Faesey. 1 M.
VOLLE, J. *Cours de Physique*. T. 1. *Physique moléculaire*. 2^e Partie. Paris : Masson. 18 fr.
WUERTH, E. *Beitrag zur Frage der Urzeugung*. Wien : Faesey. 1 M. 20 Pf.

PHILOLOGY.

BOEHTLINGK, O. *Sanskrit-Wörterbuch in kürzerer Fassung*. 5. Thl. 1. Lfg. St. Petersburg. 4 M. 20 Pf.
BREYMAN, H. *Ueb. Lautphysiologie u. deren Bedeutung f. den Unterricht*. München : Oldenbourg. 1 M.
BRINCKMANN, F. *Syntax d. Französischen u. Englischen im vergleichender Darstellung*. 1. Bd. Braunschweig : Vieweg. 12 M.
HILPRECHT, H. *Freibrief Nebukadnezars I, Königs v. Babylonien, c. 1130 v. Chr. Zum ersten Mal veröffentlicht, umschrieben u. übersetzt*. Leipzig : Fock. 3 M.
KRAUSE, G. A. *Ein Beitrag zur Kenntniss der Fulischen Sprache in Afrika*. Leipzig : Brockhaus. 4 M.
SACOUNTALÁ, Drama indien de Calidasá, traduit en Prose et vers par A. Bergaigne et P. Lehugue. Paris : Lib. des Bibliophiles. 3 fr.
WAGLER, P. R. *De Actna poemata quaectiones criticae*. Berlin : Calvary. 4 M.
ZIMMER, H. *Keltische Studien*. 2. Hft. Ueber altirische Betonung u. Verskunst. Berlin : Weidmann. 6 M.

CORRESPONDENCE.

AN EXPLANATION.

Edinburgh : May 5, 1884.

May I be allowed to interpose, in the interests of peace, and with a word of editorial explanation, between two valued contributors to the *Encyclopaedia Britannica*?

Prof. Sayce complains that what he had written on Pelasgians and Phoenicians was not acknowledged by name in the article "Greece" in the *Encyclopaedia*. May I ask him to remember that in a very condensed general article on a wide subject it is quite impossible to refer to the literature bearing on special points? The utmost that can be done, in the class of articles to which "Greece" belongs, is to refer to the author of any important new discovery which has not yet become general property. The two points which Prof. Sayce particular-

ises are not of this last kind, and therefore he may rest assured that no discourtesy towards him was meant. No doubt, when the writer in the *Encyclopaedia* cited a conjecture of Pischel's as to the origin of the name "Pelasgian," he derived his knowledge of that conjecture from one of Prof. Sayce's instructive letters to the ACADEMY. But Prof. Sayce was not the author of the conjecture; and in like manner Prof. Sayce, I fancy, at the time when the article "Greece" was written, was the latest English advocate of the theory which derives the Greek alphabet from Phoenicia, not directly, but through the Aramaeans. But that theory was far from new; and in 1878, the very year in which Prof. Sayce's *Contemporary* article appeared, it had been rediscussed in Germany by Profs. Wellhausen and Nöldeke. Nöldeke, I think, brought conclusive arguments against the theory, and one is glad to know that it no longer has the support of Prof. Sayce's adherence.

W. ROBERTSON SMITH.

SONGS ON ST. STEPHEN'S DAY.

Queen's College, Cork: May 6, 1884.

With reference to the Rev. W. H. Jones's interesting letter on the Magyar song on St. Stephen's Day, it may be worth calling attention to a somewhat analogous custom still kept up in parts of Leinster on December 26. It is known as "The Wren." In the forenoon of St. Stephen's Day, the country lads go "hunt the wren," and, having killed their poor little quarry, proceed to enthronize it in the centre of a mass of holly and ivy fastened on top of a broomstick. With this they sally forth in the evening, and, going from house to house, sing the lines:

"The wren [wren], the wren,
The king of all birds,
St. Stephen's Day
Was caught in the furze.
Though she is little
Her family is great,
So rise up, landlady,
And give us a trate [treat]."

One of the party is armed with a bag or tin can to collect contributions for their common feast. If a churlish householder refuse tribute, the boys pluck off the feathers of the wren, and scatter them before his door as a symbolic malediction.

While in Hungary the singers direct their visits chiefly to the newly married, in Ireland every house alike receives their attentions. May, however, the allusion to prolificness of the wren be introduced as an expression of good wishes for the same blessings to attend the "landlady"? If this were so, it might not be unreasonable to suppose that originally the Irish custom was confined to the newly married and afterwards extended. However, in the analogous case of the swallow song (*χελδύνωμα*), which the Rhodian boys went about singing on the return of the swallow in the month Boedromion (*cf.* Athenaeus, 360, C), they seem to have levied contributions, like the Irish lads, from all alike. According to Liddell and Scott, a like practice is still popular in Greece. Athenaeus, 359, likewise gives a specimen of songs called *κορωνισματα*, crow songs, and the word *κορωνισμός* = τῆς κορῶν ἀγείρειν, is said of strollers called *κορωνισταί*, who went about with a crow, singing begging songs. With the Magyars the bullock has taken the place of the swallow, crow, or wren which we find elsewhere. A real bullock being somewhat more difficult to manage than a bird, they seem to have resorted to a substitute made of wood.

WILLIAM RIDGEWAY.

THE DEDICATION OF ADDISON'S "GREATEST ENGLISH POETS."

Oxford: May 2, 1884.

Mr. Courthope, in his Life of Addison in "English Men of Letters," remarks (p. 30) that among Addison's Oxford acquaintance was "possibly the famous Sacheverell." The reason for thus qualifying the statement is given in a foot-note:—

"A note in the edition of Johnson's *Lives of the Poets*, published in 1801, states, on the authority of a 'Lady in Wiltshire,' who derived her information from a Mr. Stephens, a Fellow of Magdalen and a contemporary of Addison's, that the Henry Sacheverell to whom Addison dedicated his *Account of the Greatest English Poets*, was not the well-known divine, but a personal friend of Addison's, who died young, having written a *History of the Isle of Man*."

This suggestion seems to be at once disposed of by the fact that the author of the *Account of the Isle of Man* (London, octavo, 1702) was William (not Henry) Addison's "dearest Harry" Sacheverell, "late Governor of Man." The book is dedicated to his kinsman and the head of his family, Robert Sacheverell, Esq., of Barton, in Notts, whose father's parliamentary career is eulogised. In the Preface to the Reader he speaks of "my ingenious friend, Mr. Addison, of Magdalen College;" and one chapter is entitled "Further Account of some Remarkable Things in this Island, in a Letter to Mr. Joseph Addison." I may add that Thomas Hearne, in a letter to Mr. Cherry, dated June 1, 1707, and preserved among the Rawlinson MSS. in the Bodleian Library, remarks of the author of the *Account of the Isle of Man*: "This Mr. Sacheverel is related to our Sacheverel in Oxon; I think he is his brother [?], and appears to be a man of Parts, and to have a head for English Antiquities."

C. E. DOBLE.

THE FLORA OF THE COLOSSEUM.

Trinity College, Oxford: May 2, 1884.

Dr. R. Deakin's book on this subject (1855) enumerates 420 species of flowering plants and ferns as found on the Colosseum, and he seems to think that the list must once have been richer. At the end of March and the beginning of April of the present year I found sixty-five species on the ruins which I could name (beside many which I could not identify); and, as nine of these are not in Dr. Deakin's list, they may be worth recording. *Ceterach officinarum*; *Angelica silvestris*; *Veronica didyma*; *Microseris Graeca*; *Allium multibulbosum* (?); *Antirrhinum Siculum*; *Euphorbia peplus*; *Geranium purpureum* (v. Wood's *Tourist's Flora*, p. 71; Dr. Deakin only records the typical *G. Robertianum*); and *Lamium amplexicaule* (the cleistogamic form; the ordinary one, though common about Rome, I could not find on the Colosseum; about Oxford the cleistogamic form is commonest on walls). Dr. Deakin's text and index give *Rhamnus alternatus*, but this must be a misprint for *R. alaternus*. The book has many other misprints.

FRANKLIN T. RICHARDS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 12, 8 p.m. Society of Arts: Cantor Lecture, "Fermentation and Distillation," I., by Prof. W. Noel Hartley.

8.30 p.m. Geographical: "The Region of the Upper Oxus," by Mr. Robert Michell.

TUESDAY, May 13, 3 p.m. Royal Institution: "The Physiology of Nerve and Muscle," II., by Prof. Gurnee.

8 p.m. Anthropological Institute: "The Ethnology of the Andaman Islands," by Mr. E. H. Man; "The Osteology of the Natives of the Andaman Islands," by Prof. Flower.

8 p.m. Civil Engineers: "The Antiseptic Treatment of Timber," by Mr. S. B. Boulton; "The Progress of Upland Water through a Tidal Estuary," by Mr. R. W. Peregrine Birch.

8 p.m. Colonial Institute: "Irrigation in Ceylon—Ancient and Modern," by Mr. J. R. Mosse.

WEDNESDAY, May 14, 8 p.m. Society of Arts: "Telephage," by Prof. Fleeming Jenkin.

8 p.m. Geological: "The Pre-Cambrian Rocks of Pembrokeshire, with Special Reference to the St. David's District," by Dr. H. Hicks; "The Recent Encroachment of the Sea at Westward Ho! North Devon," by Mr. H. G. Spearing.

8 p.m. Microscopical: "The Minute Organisation of the Nervous System of Crinoids," by Dr. P. Herbert Carpenter.

THURSDAY, May 15, 3 p.m. Royal Institution: "Flame and Oxidation," III., by Prof. Dewar.

8 p.m. Chemical: "The Indices of Refraction of Organic Substances," by Dr. J. H. Gladstone; "Fluorene Derivatives," by Mr. W. R. E. Hodgkinson; "Some Minor Researches on the Action of Ferrous Sulphate upon Plant Life," by Mr. A. B. Griffiths.

FRIDAY, May 16, 8 p.m. Philological: Anniversary Meeting; President's Address, by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "The Dissolved Oxygen of Water," by Prof. Odling.

SATURDAY, May 17, 3 p.m. Royal Institution: "Microscopical Geology," by Prof. Bonney.

SCIENCE.

The Collection of Ancient Greek Inscriptions in the British Museum. Part II., Edited by C. T. Newton.

THE first part of *The Collection of Greek Inscriptions in the British Museum* contained those found in Attika, and was edited by the Rev. E. L. Hicks. After an interval of nine years we have the second part, edited by Mr. Newton himself, containing the inscriptions from the Peloponnese, Northern Greece, Macedonia, Thrace, the Kimmerian Bosphorus, and the islands of the Greek Archipelago. Under the last head, the short Preface tells us, "all the inscriptions from the island of Kalymna, and most of those from Rhodes, Kos, and Lesbos, are now published for the first time." Part iii., edited by Mr. Hicks, is already in the press, and will contain the inscriptions from Priene, Ephesos, and Iasos.

The patient determination to secure accuracy of reading is as conspicuous in the present as in the first volume. In two respects we note a decided improvement in the manner of representing the texts. Restored or conjectured portions and letters are no longer given in the uncial text, but are confined to the cursive transcript; thus the uncial type as nearly as possible represents the originals in their actual state; and the cursive transcript in every case immediately follows *en bloc*. In the former volume, as this was not always done, comparison between original and transcript was sometimes difficult.

Of facsimile copies we have in all only six, together with wood-cut. These are (1) the dedication on the bronze helmet found at Olympia in 1785—Τάρη[ε]ιον ἀνέβειν | τῷ Διοῖν | Κορυβόθεν (cxxxvii.); (2) a Laconian manumission-deed, which does not appear to have been published before—Ανέθηκε | τῷ Πονοδά[ν]ι | Θεάρης | Κλεογενῆ | Εφόρος | Δατόχος | Επάκοος Αριολνων (cxxxix.); (3) the famous bronze containing the treaty in the Elean dialect, discovered by Sir W. Gell (clvii.); (4) the Coreyrean bronze, with the words Λόθιος μὲν ἀνέθηκε (clxv.); (5) and (6), two Coreyrean bronze plates, containing proxenia-decrees engraved in the Ionic character (clxvi., clxvii.). These last two have no special importance for the history of the Greek alphabet; both of the bronzes have pediments, and in that of the former is an owl between two olive branches, the distinctive symbol (*παράσημον* or *έπισημον*) of Athens, of which the person honoured in the decree was a citizen. The editor compares a

similar case in the Olympian bronze containing the decree in honour of Demokrates, a citizen of Tenedos (*Arch. Zeit.*, 1876, pp. 177 and 184; Cauer, *Delectus*, 116). These inscriptions, with the exception of the second, the Laconian, have been edited before; the Elean bronze times without number. We naturally, therefore, turn with some curiosity to the commentary and transcription. Mr. Newton reads *Φαλεῖος*, *ΗρΦαῖος*, *εἰα*, *συνέαν*, *λατρεῖομενον*, in preference to the *Φαληῖος*, *ΗρΦαῖος*, *λατρηῖομενον* of Ahrens (*Gr. Dial.*,) and *εἰα*, *συνέαν* of Ahrens (*J. e.*) and Roehl (*Inscr. Graec. Ant.*, No. 110). We must content ourselves with noting (1) that *εἰα*, *συνέαν* seem to us undoubtedly right; for there is no reason to assume an error of the engraver, and in the inscriptions discovered during the recent excavations at Olympia the iota (= y) between vowels is sometimes written, sometimes not. Where, therefore, it is omitted in writing we have a right to suppose that it was not pronounced. The fluctuation may be perhaps explained by the remarkable dialectal variations, chronological or local, exhibited by the inscriptions coming from this confined area (*cf.* *εἰη*, *κατηράνοει*, *ἔοι* = *εῖη*, *μητηροεόντων*, *ποιΦέοι*); (2) if in the Elean Bustrophedon fragment (Roehl, *op. cit.*, No. 109 and App.) the restoration *λατραι* [*ώμενον*] may be relied on, it supplies an argument in favour of *λατρηῖομενον* rather than *λατρεῖομενον*; (3) Mr. Newton's *ΗρΦαῖος* (for which Roehl, who says "aes examinavi," still retains *ΕιΦαῖος*) is supported by Koehler's reading (*Mittheilungen des deutsch. Arch. Inst. in Ath.*, 1882, p. 378) of the legend on an iron coin from the Peloponnese, *Ηραοῦ[oi]* (or *Ηρ?*), if not even by the *Ηραῖον* of the younger coins. The alternative is, of course, to assume the existence of a place (*Evaea*) nowhere else mentioned. The wood-cut referred to represents the inscription on the well-known bronze votive hare from Samos. The re-examination of the original confirms the reading—*Τῷ Απόλλωνι τῷ Πριηλῆτι μ' ἀνέθηκεν Ηφαιστίον*; and Mr. Newton's remark on the obscurity of the *τι* in the last word shows that Roehl's copy (*op. cit.*, No. 85, "exscripti") cannot be regarded as a facsimile.

We have space for little more than a bare enumeration of the more important inscriptions. The wide range of territory indicated by the list in the Table of Contents would lead us to expect a richer store of inscriptions, interesting for dialect or for archaism, than is actually the case. Under the second category may be noticed the first four of the inscriptions cited above as given in facsimile, the inscription on the bronze hare, and the short Melian dedication (*ccclxi.*) *Δαμοκρέων ἀνέθηκε*; on this the editor remarks that the theta appears to have a bar across, but that this may be the result of a fracture in the stone. We are inclined to think he is right, for such a form of theta would ill accord with the period to which Kirchhoff (*Gr. Alph.* 3, 62), on other grounds, assigns the inscription—the latter half of the sixth century. If this explanation cannot be accepted, Kirchhoff's copy (after Boeckh, *C. I.* 2434) must be corrected. No. *cccxiii.* represents a fragment of a white marble stele from Kalymna, containing part of a Greek "alphabet" (*δε...* *θικλμνξοπρστνφχν*). It is Ionic, of about the

date of the Lygdamis inscription of Halicarnassus, and is, so far as we know, the only example of an Ionic alphabet of that period.

Of inscriptions exhibiting a strongly marked dialect we have several which already appear in Boeckh's *Corpus*, such as the Elean bronze and the Coreyrean bronze (clxvii.) cited above, and the Boeotian stele of Orchomenos (clviii.), a document relating to the cancelling of certain bonds. In l. 2 we note that the former reading *Ἀρχίαπος* is corrected to *Ἀγχίαπος*, and errors in the numeral sigla, repeated by the latest editor, Larfeld (*Sylloge Inscr. Boeot.*, 1883, No. 33), are removed. Among the inscriptions not previously edited, or, at least, not embodied in a collection, the following may be noticed as dialectally interesting:—one from Kalymna (ccxcix.), which contains forms such as *δικαιστέων* (future), *μαρτυρέων*, *παρεύντων*, *ἀποδεδώκεν* (infinitive), and the apocopated form *Ἄπολλων* (accusative); two Rhodian inscriptions (ccclix. and cccli.) with the characteristic infinitive forms *ἐπιμεληθήμειν*, *ἔντι* for *ἔστι*, *ἔσπειν* (from *ἔστιμι*) for *ἔστειν* (should not a word of explanation have been given?), *ἐχθέμειν* for *ἐκβέναι*, *περιβολιβώσοι* for *περιμοιβώσοι*; lastly, a decree of Carpathos (ccclxiv.) with the remarkable form of the perfect with present inflection, *διατετέλεκει*, *γεγόνει*, *τετιμάκει*: the comparison of the original in this inscription shows Wescher's text (*Revue archéol.*, N. S., viii. 469) to be incorrect in several respects.

The commentary may be studied with profit in many places; for instance, the note on the tribes at Tegea (clvi.); on the *κροῖναι* or "demes," and the *μάστροι* or magistrates of Rhodes (ccclix.; *cf.* also ccclvii.); on the *πάτραι* of Rhodes and their relation to the *φρατρίαι*. The relation of both to the *κροῖναι* may be cleared up, we are told, on the publication of an inscription of Carpathos promised by M. Martha (*Bull. Corr. Hell.*, iv. 143).

Of the longer inscriptions the following have already appeared in the *Corpus Inscriptionum Graecarum*:—No. clvi. (= *C. I.* 1513-14), from Tegea, a list of victors in the games; No. cccx. (= *C. I.* 1570), from Oropos, the decree relating to the offerings in the Amphiarion, with an inventory appended; No. ccclxxvii. (= *C. I.* 2338), an inscription from Tenos, of 120 very long lines, on a slab of white marble, the surface of which is much rubbed, but "long study" has enabled the present editor to make out many words not to be found in Boeckh's transcripts, and to correct many errors in his text. This somewhat tedious document is a register (*ἀναγραφή*) of sales of land and houses, together with, in some cases, farm stock and furniture.

We may conclude this necessarily imperfect notice with some account of the previously inedited inscriptions from Kalymna and Rhodes. The former, more than a hundred in number, were for the most part found by Mr. Newton himself near the site of the Temple of Apollo Delios in 1854. The list comprises a large number of honorary decrees conferring *proxenia* or *politeia* on benefactors or foreigners. Besides these may especially be noted No. ccxcviii., which is a long list of subscribers to a public loan; and No. ccxcix., an inscription relating to a claim for thirty talents made by the children of one Diagoras

against the people of Kalymna. It appears to be "the only extant inscription which records the mode of procedure in a civil action and a statement of the case for the plaintiff." From the Kalymnian inscriptions in this volume, together with another published in the *Journal of Hellenic Studies*, ii. 362, Mr. Newton has made out the complete calendar of Kalymnian months, eight of which are identical with months in the calendar of Rhodes and its colonies in Sicily. Of the two longest Rhodian inscriptions, part of one, No. ccclii., has been edited by Ross (*Inscr. Ined.*, iii. 20, No. 274) and was copied by him from one side of a stele built into the pavement of the church of St. John of Jerusalem, which had been converted into a mosque after the taking of Rhodes by the Turks. The writing on the other three sides was discovered by a singular accident—the explosion in 1856 of a powder magazine in the vaults under the mosque. So capricious are the chances by which these remnants of antiquity are preserved or lost. The entire document is a decree of the people of Rhodes with reference to the subscription to a loan on the occasion of some great emergency, which may have resulted, Mr. Newton thinks, either from the burning of their arsenals, 203 B.C., or from the loss of their fleet under Pausistratos, 190 B.C. The page devoted to the calculation of the amounts paid as *σιγηρέσιον* forms an excellent example of lucid commentary. The second inscription referred to (No. cccliv.) is incomplete, and contains part of a calendar (*ημερολόγιον*), in which each day of a succession of months is entered; it is inferred from the prevalence of the name Flavius among the praenomina that the document is not earlier than the reign of Vespasian. The persons whose names are associated in this calendar would appear to have been members of some religious association (*ἴπανος* or *θιαρός*) who had special daily duties to perform in rotation. The monograms and abbreviated words which follow the names may indicate demes in Rhodes or elsewhere. Several of these Mr. Newton is at pains to identify from other inscriptions; others still await explanation.

The work throughout abounds in wealth of illustration, the thoroughness of which is sufficiently attested by the constant appeal to the widest range of available authorities; and when Mr. Newton confesses himself baffled by this or that difficulty, we almost instinctively feel it to be a problem which no other scholar is likely to solve with only the same data at command.

E. S. ROBERTS.

CORRESPONDENCE.

THE EDITING OF MEDIAEVAL TEXTS.

Dresden, Vitzthum Gymnasium: April 25, 1884.

I see in the ACADEMY of April 12, which reached me only yesterday morning, a letter from Mr. Hessel containing some "critical" remarks on my edition of *Wyclif*. As the question at issue is of general interest for mediaeval scholars, I would ask space for the following reply.

Mr. Hessel's remarks may be divided into two parts. In the first he disclaims for English scholars any "unfamiliarity" with editing mediaeval texts critically; in the second he tries to show the "critical" shortcomings of my edition.

Now, his first charge against me involves the *πρώτον γένος* of his whole attack. I have not,

in any passage of my two volumes, spoken of an "unfamiliarity," but simply said that "to edit mediaeval texts critically" is work not *very* familiar to English scholars." By this remark, if words mean anything, I intended to imply that there are indeed English mediaevalists who understand very well how to edit critically, but that the great bulk of editors of mediaeval texts are less accustomed to it. Mr. Hessels, no doubt, knows these competent men better than I do. He mentions in his letter, by way of comparison, the Rolls Series, and Mr. Matthew and Mr. Poole, whose publications are, or will be, as he believes, "critical" editions, and thus he offers me the opportunity of examining what he considers to be the requirements of a critical edition after his own heart. As to the Rolls Series, the charge he brings against me is absolutely groundless. "It is no secret," he says, "that Dr. Buddensieg's rule as to the orthography of his text is the very rule laid down officially, for the editing of the Master of the Rolls' Series." I have now looked over a number of the Rolls volumes, extending from 1858 to 1883, and find anew that all the volumes print their mediaeval texts in our modern spelling. Mr. Hessels thus puts on the same level two editions which are published on strictly opposite orthographical principles. To Mr. T. D. Matthew we already owe an excellent edition of Wyclif's English works. From the thorough scholarship displayed in that volume we may also expect a "critical" edition of Latin texts, in which, I trust, a close examination of the MSS. will not be wanting. Whether Mr. Poole will furnish a critical text I do not know. We had better wait for his edition. In the meantime, I would draw Mr. Hessels' attention to a very curious review on my volumes in the *Modern Review*, signed with the initials "R. L. P." The writer, who is no doubt a Wyclif scholar, speaks with the utmost contempt of the very mode of editing texts which Mr. Hessels advocates, calling my volumes at the same time "a model of accurate criticism," and the "mechanical performance . . . of a Saxon schoolmaster, of which it is difficult to speak in too high terms." He doubts "whether the tracts are worthy of such unstinted devotion," and then proceeds to reveal to us his own critical principles on which Wyclif texts should be printed:—

"A fair text from any MS. that is complete as regards any particular tract, with occasional corrections and selected various readings from any other available copies, would have satisfied the requirements of the theological student. For one cannot reasonably attach the least importance, except in very rare cases, to the *ipissima verba* of Wycliffe's hyperbarbarous Latinity [!]."

If these lines have really been written by an English mediaevalist, then Mr. Hessels, with myself, will be thankful for every future Wyclif volume that may remain unwritten. It is this very naïve standpoint of some English editors and reviewers with which I find fault in my Preface.

Mr. Hessels goes on to blame my edition for not having given *all* the orthographical variants of the old scribes in my notes. "Philology and mediaeval Latin," he says, "have gained little or nothing by these volumes." In answer to this, my complaint against Mr. Hessels is that he has not examined closely either my Preface or my notes. As to my Preface, he will find (p. xvi.) that my volumes were not meant, in the first place, for the philologist or palaeographical scholar, but for the student of history, theology, or law. If I speak, on p. xviii., of "inconsistencies of orthography," on p. xcix. of "vagaries" and "corrupt" forms; if I omit "those forms which differ from the universal usage of the MSS.," and if I then go on to say that, "despite all the licence with which we must charge them, the copyists keep

within certain fixed limits—these have been observed in the printing"—I mean to imply that there is indeed a universal orthographical usage in the MSS., and that this established orthography, on which the scribes agree, has been retained in my text. And so far will the volumes, though written in the first place for the theological and historical student, prove of value, I hope, also for the philologist. What I have excluded are the "evident mistakes" of the scribes, wherever they deviated from a form of established orthography by "carelessness or ignorance." Mr. Hessels asks me what are "faults of the scribe," "evident mistakes." I will tell him, though, on a little closer inspection, he was enabled to judge for himself. The second phototype prefixed to my first volume shows that the scribe of Cod. Prag. iii., G. 11, wrote (l. 3) *diferendo*, while, as a rule, he spells *differe*, *cf.* ll. 5 and 10 and the gloss, which is by the scribe himself. That in the first case one *f* has been dropped is, I maintain, mere "negligence." I am now collating Wyclif's *De Veritate Scripturae Sacrae* with Bodleian MS. 924, and have, for the purpose of answering Mr. Hessels, devoted about three hours to looking over a very small part of the MS. In this well-written codex the scribe writes as a rule *signum*, *e.g.*, ff. 244, 246, 259, but *singnorum* 245, 312; as a rule *volutiva* 315, ll. 11, 14, but *voluntiva* 1, 13; as a rule *homicida* 243, 246, 286, but *omicida* 239e, 288; *erroneum* 297, 17, but *errone* 267, 3; *enchiridion* 239, 241, 242, 240, 15, but *encheridion* 240, 10; so the established *elemosina* once becomes *elimosina*, *duplicitas* changes into *duplicitas*, *diabolus* into *deabolus*, *apud* into *aput*, *apocalipsis* into *apocalepsis*; up to 356 he writes *negliger*, after this *negliger*, *negliger*, and *negliger* occur indifferently; from 380 the former *auctor* becomes in many cases *auctor*; from 390 the former *immo* is altered into *ymmo* and *ymo*. Now these "vagaries" I call faults of the careless scribes; with nearly all the mediaevalists of this country I consider them of no value either for characterising the "Schriftum" of a certain period of mediaeval Latinity, or for the development of our present language, for they owe their origin, not to the "Sprachgeist" of the time, but to the negligence of the copyist. I protest against this mode of giving the true mediaeval spelling and omitting the incidental "faults" of the scribes being called "altering or doctoring the old authors." When I correct the incidental negligence or foolishness of the scribe, there is on my part no want of reverence for the old authors.

As to the editing of mediaeval texts, we have now in Germany strict, and generally accepted, rules which exclude any idiosyncrasy of an editor; original documents, diplomas, "Urkunden," mandates emanating from the Royal or Imperial "Kanzlei," are, in the main, to be printed as they stand (*cf.* vol. i., pref. xvi.). Had I been so fortunate as to come near a tract written by the great Reformer himself, I should not have hesitated to print it with all its "faults." This, however, was not my case. I had to deal with copies of paid and, in many cases, very careless scribes.

This may, for the present, set at rest the orthographical question. Orthography, so it appears from Mr. Hessels' letter, is the standard by which to decide whether an edition be "critical" or not. The main question as to the MSS., their examination, appreciation, comparison, their families, scribes, glossers, correctors, &c., is not even touched by him. In order to get at the *ipissima verba* of an author, the critical examination of the MSS. is the first work, the main duty, to be entered on by an editor. The time is irrevocably gone, let us hope, in which an editor prints his text "from any MS. that is complete." The difficult questions, which codex is the best? how have

the various MSS. sprung from, or are they connected with, each other? must naturally be considered first. This I have endeavoured to do in my edition, and its claim to be a "critical" edition rests on this examination. This examination of MSS. is now being well done in the "Anecdota Oxoniensia." Let us hope that the Wyclif Society will profit by it, furnishing us with "critical" texts of Wyclif's *ipissima verba*, but not encumbering its volumes with the negligences of mediaeval scribes. Let editors be editors of mediaeval texts, and not copyists or photographers of mediaeval copies.

RUDOLF BUDDENSIEG.

Oxford: May 5, 1884.

I was accidentally prevented from seeing Mr. Hessels' able criticism of Dr. Buddensieg's method of editing, which appeared in the ACADEMY of April 12, until to-day; nor should I now come forward to express my cordial agreement with Mr. Hessels' opinions were it not that he has referred to my own work in preparing an edition of some books of Wycliffe. I wish to say that his presumption as to my treatment of the MS. is entirely correct. I do not alter a single letter without giving the form of the original in a foot-note. To this rule, however, I admit two exceptions, which do not affect the principle. First, I ignore the punctuation of the MS., the retention of which would make the text generally unintelligible; and, secondly, in order to save the multiplication of notes, I add the verse-number to that of the chapter in references to the Bible, an anachronism which, I think, is justified by its convenience.

R. L. POOLE.

THE EPINAL GLOSSARY.

Berlin, S.W., Kleinbeerenstrasse 7: May 1, 1884.

I have no doubt that Mr. Sweet is perfectly right in denying that *panibus sol* in the Epinal Glossary is an English gloss. Only I think *panibus* is a corruption of *phoebus* rather than of *panoptes*. Cf. *ponebus sol* and *phebe sol* in the Corpus Glossary. But what reason is there for thinking *uncenos* English? Why is it not to be taken = *uncinos*? Cf., e.g., *cremen* written twice for *crimen*, 20 f 22.

JULIUS ZUPITZA.

SCIENCE NOTES.

MESSRS. W. SWAN SONNENSCHEIN & CO. request us to announce that the whole edition of Profs. Naegeli and Schwendener's work on the Microscope was destroyed in the recent disastrous fire in Paternoster Row. A new edition has been at once sent to press, and it is hoped that the work will be in the hands of the public very shortly, since the English editors of the book had already completed their revision of the proof-sheets.

AT the annual meeting last Friday of the Société de Géographie, gold medals were awarded to MM. Milne Edwards, Arthur Thouar, and Désiré Charnay. M. de Lesseps was re-elected president.

MR. CORNISH, of Manchester, will publish immediately *Histological Notes for the Use of Medical Students*, by Mr. W. H. Waters.

M. ERNEST CHANTRE is contributing to M. Cartailhac's *Matériaux pour l'Histoire de l'Homme* a series of interesting papers descriptive of the relics found in certain prehistoric cemeteries in Italy and Austria. These relics are referred to the Hallstattian epoch—in other words, to the early Bronze period, or the transitional time between the Bronze and Iron ages. M. Chantre's papers are the result of an

extensive journey through Italy, Austria, and Russia, in which he was accompanied by M. Adrien de Mortillet, whose pencil has been most useful furnishing copious illustrations.

PHILOLOGY NOTES.

M. NAVILLE has just completed the revision of the proofs of his *variorum* edition of *The Book of the Dead* (Todtenbuch), in two volumes, and is to be congratulated on the termination of a learned labour of eight years. Only the introductory matter remains to be written.

SINCE the beginning of the present year a sort of supplement to the *Journal officiel* has been published by the French Government, under the title of the *Revue orientale*, giving not only a report of the meetings of the Société asiatique, but also a summary of miscellaneous matter relating to Oriental studies. The editor, M. Clermont-Ganneau, is anxious to extend this latter department, and therefore appeals to Oriental scholars in general to send him their publications with a view to their being duly noticed. His address is 44 avenue Marceau, Paris.

PROF. O. DONNER, of Helsingfors, author of the unfinished *Vergleichendes Wörterbuch der finnisch-ugrischen Sprachen*, is preparing for publication the remaining two fasciculi completing the first part of the work. A second part of the *Wörterbuch* will be exclusively devoted to phonology, for which the learned author has gathered extensive materials.

AT a recent meeting of the Académie des Inscriptions M. Halévy read a paper on the origin of writing in India. The earliest inscriptions in India, as is well known, are those of the Buddhist Emperor Asoka, in the middle of the third century B.C. These inscriptions are written in two alphabets—(1) that of Northern India, which may be called Bactrian or Aryan; (2) that of Southern India, to which M. Halévy would give exclusively the name "Indian." That the former alphabet is of Semitic origin is now universally admitted. M. Halévy attempted to fix the date of its introduction by comparing it with the Aramaean alphabet found in the Ptolemaic papyri of Blacas, of Turin, of the Louvre, &c. The latter alphabet M. Halévy referred to three sources—(1) the Bactrian or Aryan alphabet; (2) the Aramaean at first hand; (3) the Greek. M. Halévy went on to conclude that both Indian alphabets date from the invasion of Alexander, probably from the reign of Chandragupta (Sandracottus), in the last half of the fourth century B.C. Prior to that date there is no reason to suppose that writing was known in India; and hence, adds M. Halévy, "we may assign the composition of the Vedas, which could not have been preserved by oral tradition, to the same date." M. Séart, while not doubting the Aramaean origin of the Bactrian alphabet, did not admit that this must necessarily be sought in the Aramaean of the Ptolemaic period. Some part at least of India was included in the Persian empire long before Alexander; and the Indians might easily have borrowed the Aramaean alphabet, which is known to have been used in the Persian chancery.

THE new number of *Hermes* contains a continuation of Prof. Mommsen's valuable paper on the Roman army under the Empire.

THE *Wochenschrift für klassische Philologie* of April 30 contains a review of Mr. J. S. Reid's *Pro Sulla*.

THE first volume has appeared (Paris: Leroux) of M. Derenbourg's Catalogue of the Arabic MSS. in the Escorial.

MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, May 1.)

THE REV. SIR T. H. B. BAKER, BART., in the Chair.—On taking his seat, the Chairman referred to the death of the Rev. J. Fuller Russell, and spoke in feeling terms of the loss the Institute had sustained by the death of one who was a vice-president and a valued friend.—Mr. Hellier Gosselin read a communication from Mr. J. Thompson Watkin on recent discoveries of Roman coins of the latter part of the third century near Preston, Lancashire, and of the base of a small Roman column at Thistleton, Rutlandshire.—The Rev. J. Hirst read a paper on "The Religious Symbolism of the Unicorn." The symbolism of the unicorn, as a chimerical charge in heraldry, was drawn out at length, and its connexion was then shown with the religious symbolism of the early ages of the Church, and especially with that of mediaeval times. Two wall-paintings of the thirteenth century, setting forth the mystery of the incarnation under the allegory of the Chase of the Unicorn, were described at length and explained in detail. These wall-paintings may be seen in a church belonging to the ruined castle of Ausenheim, near Matrei, in Tyrol, and, as they are unmentioned by either Baedeker or Murray, are probably unknown in England. Quotations were made from the Greek writers Tzetzes and Philes, from the mystic writer Henry Suso, from St. Basil and other fathers, in support of the interpretation given.—Mr. Hodgetts read a paper on "The Scandinavian Element in the English People," in which he pointed out that the early English were more closely allied to the Scandinavians than to the Low Germans.—The Rev. Precentor Venables exhibited a leaden impression of a seal belonging to some religious house. In the centre is an effigy of the Blessed Virgin Mary and Child, under a tabernacle of Gothic work. The legend is *SCILLVM CONVNCTE MARIE DE . . . LCO.* Also a parchment certificate, with a medal attached, professing to be a contemporary record of the landing of Caesar; but it is needless to add that both certificate and medal are of a very different date to that assigned to them.

SOCIETY OF ANTIQUARIES.—(Thursday, May 1.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Mr. Scarth exhibited tracings of some tiles discovered at Minchin Barrow Priory, in Somerset. The priory is now an Elizabethan dwelling-house; an account of it will be found in the *Proceedings* of the Somerset Archaeological Society in 1863. Many of these tiles come from a tomb on the floor, and bear the arms of Acton, Rodney, Clare, Berkeley, and De Mohun.—Dr. Perceval exhibited and described a few deeds belonging to Mr. Everitt, which have been noticed in Carthew's *History of Launditch*. Among the seals were those of Thomas Percy, Bishop of Norwich, 1367, and of the Cluniac Priory of Wendham. A private seal bore a device of a wolf and a head, representing the miraculous finding of the head of St. Edmund, king and martyr—a device which occurs on the seal of the abbey of Bury St. Edmunds.—Mr. Seaton exhibited a bronze arm from a colossal statue, which was found in Seething Lane while excavating for the Inner Circle Railway, about twenty-five feet below the present surface of the ground.

ROYAL INSTITUTION.—(Annual Meeting, Thursday, May 1.)

THE DUKE OF NORTHUMBERLAND, President, in the Chair.—The Annual Report of the Committee of Visitors for the year 1883, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above £85,400, entirely derived from the contributions and donations of the members. Thirty-seven new members paid their admission fees, and sixty-three lectures and nineteen evening discourses were delivered in 1883. The books and pamphlets presented amounted to about 236 volumes, making, with 558 volumes (including periodicals bound) purchased by the managers, a total of 794 volumes added to the library in the year.—The following were elected officers for the ensuing year:—President, the Duke of Northumberland; treasurer, Mr.

George Busk; secretary, Sir William Bowman, Bart.

PHILOLOGICAL SOCIETY.—(Friday, May 2.)

DR. J. A. H. MURRAY, President, in the Chair.—Mr. H. Sweet read a paper by Prof. Powell, of University College, Cardiff—"Observations on some Celtic Etymologies, with reference to Prof. Skeat's *Etymological Dictionary*." The paper cited further analogies to certain of Prof. Skeat's derivations, and corrected the mistakes in others. Dr. Murray then gave an account of the history and origin of some *a-* words which he had lately investigated for the Society's Dictionary—*arris*, *art*, *ashlar*, &c.; and a very difficult set of *ask-* words, few earlier than the middle of the fifteenth century—*askance*, *askant*, *askoyle*, *askoyne*, *askoy*, *askew*, &c. For the latter, he hesitated to accept either an Italian or a Dutch origin, as other lexicographers had done.

ROYAL ASIATIC SOCIETY.—(Monday, May 5.)

SIR H. C. RAWLINSON in the Chair.—Mr. Clement Allen read a paper entitled "The *She-King* for English Readers," in which he showed that the work in question consisted of a collection of archaic poetry and verses, such as are found in all nations in their primitive stages of civilisation. Mr. Allen divided the poems into (1) Idylls; (2) War Songs; (3) Laudatory Odes; (4) Festival and Sacrificial Odes; (5) Satires, Lampoons, and Moral pieces; (6) Fragments and Corrupt pieces. He added his belief that the poems were all capable of translation into English verse, but argued that, in making the translations, it would be necessary to abide by the text, and not to be misled by the commentaries.

FINE ART.

THE ROYAL ACADEMY.

I.

THE present exhibition will be chiefly memorable as the first in which the average quality of the sculpture is higher than that of the painting. In imaginative work, there is nothing among the pictures to compare with Mr. Gilbert's "Icarus," Mr. Thornycroft's "Mower," or M. Rodin's "L'Age d'Airain;" and there are few painted portraits which reach the same level as the busts of Mr. Boehm. It is doubtful whether even the President's large and elaborate composition of "Cymon and Iphigenia" does not belong to the domain of sculpture rather than to the domain of painting. Of beauty of form and delicacy of modelling it contains much; of the beauties specially distinctive of painting—as apart from tinting and decorative arrangement of colours—little. Its colour, curious and luxurious, is surface colour; its textures are smooth as stone, or marble, or pasteboard, or paint. As an exhibition of Academic work generally the exhibition is very disappointing; and the space occupied on the line by pictures, both of Academicians and Associates, which have no claim whatever to rank as works of art is even unusually large. The case of "veterans" who have outlived their skill and do not know it is perhaps hopeless—there is no arrangement possible, it is to be feared, analogous to a *conseil de famille*, to prevent them from bringing ridicule on themselves and the body to which they belong; but is it hopeless in the case of younger men? Is it possible, for instance, that the painter of "Little Swansdown" can be content to be represented by such miserable work as "The Shy Lover" (35) and "The Peacemaker" (74), and that Mr. Briton Riviere can look with complacency on his works of the year? Judged only by their former selves, Messrs. Faed and Pettie, Phil Morris and Herkomer, Long and Davis, and even Millais, fail; and the fact that Mr. Millais, even when not at his best, is much above the ordinary level does not make the fact less depressing. Mr. Alma Tadema and Mr. Peter Graham have large and important

works, and the pictures sent by Messrs. Poynter, Hodgson, Marks, Leslie, and Boughton are worthy of them; but what seem to me, for one reason or another, to be the most notable achievements by painters of the Academy are those of the President and Messrs. Hook, Orchardson, Ouless, Brett, and E. J. Gregory.

The last-mentioned sends but one work, and it is remarkable not at all on account of its size, nor even of its subject, though that is a pretty one. It is called "The Intruders" (178), and shows us the flurry of some swans who find one of their favourite haunts occupied by a house-boat and peopled by pretty young ladies in coloured muslin. Its design and sentiment are charming, real enough but idyllic, the poetry found not invented, but still there, and its dexterous handling, brilliant sunshine, and gay effective colour make it one of the most notable works of the year. The portraits of Mr. Ouless are remarkable for their colour, as well as for their character and refinement. That which combines these qualities most perfectly is, perhaps, his admirable likeness of his brother Academician, "Mr. J. E. Hodgson" (244), which deserves the epithet "masterly" in the fullest sense. Full of character and life and artistic beauties also are his heads of "Mr. Bancroft" (190) and "Mr. Henry Whiting" (490). Mr. Orchardson's "Mariage de Convenance" (341), a lamplight scene, in a large and luxurious dining-room, tells its story plainly—somewhat over-plainly perhaps. The distance which separates the ill-mated couple is very obviously figured in the long table at the opposite ends of which they are seated. The pomp for which she has sold herself, the majestic beauty which he has purchased (soul included), are set before us in no doubtful manner. But the power of the design is excelled by the brilliance of the painting. Luminous as all Mr. Orchardson's work is, it is doubtful whether he has ever produced anything so luminous as this, or a harmony so rich. It is also doubtful whether so large a room would be so perfectly illuminated by one lamp, and there is a gold reflection in the left-hand corner of it which seems specially miraculous; but we are content to be deceived a little to gain so much pleasure. On the opposite side of the gallery, and as opposite as possible to it in aim, is Sir Frederick Leighton's "Cymon and Iphigenia" (278), the only work of his this year that demands special notice. In this case we have to lament no real or apparent loss of power. Careful study, refined draughtsmanship, and well-considered composition are as apparent in this as in all the President's work. The beauty of Iphigenia is unquestionable, and the arrangement of the drapery is learned and elegant. The principal fault of the latter is perhaps its abundance. Little less praise is to be given to the figures of the sleeping attendants—the man with his head between his knees, the woman with the child pillowed on her side, are separately beautiful and fresh studies, charming not less by fineness of form than naturalness of pose. Cymon is less successful. He is too refined for his part—too motionless and emotionless. The contrast between the untutored hind and the sleeping beauty is lost. Nevertheless, analyse the work as you will, you come upon many and distinct beauties of delicate modelling and thorough draughtsmanship; and, if the different parts of the design do not blend into one perfect vision, it is a composition which very few artists now alive could excel. But, having achieved his design, the President has lighted and coloured it in such an unnatural manner that it seems a work of superfine artifice rather than fine art. The strange illumination which turns the beauty and her drapery into amber and ivory is very local in its effect, more like

what would be produced by a lamp than the dawn or the afterglow. Both it and the colouring, sweet and strange, are, no doubt, partly aesthetic, partly symbolical, and have been planned with care equal to that bestowed upon the design; but they are not natural, are not even what, surely, the most "ideal" design should be—suggestive of nature. A pamphlet has been published by the Fine Art Society, intended, apparently, to herald the advent of a photogravure of this picture. If it is not written in the best taste and best English, it is at least illustrated in the best possible way. It contains facsimiles from the beautiful chalk studies, and wood-engravings of the little figures which the artist made for his composition. It raises regret that so much loving care and rare skill should have had such imperfect fruition. The only consolation is that the picture will probably gain more than it loses by translation or retranslation into black and white. Another work showing very considerable imaginative power, though of a different order, is Mr. Waterhouse's "Consulting the Oracle" (559). In a low-lighted Oriental chamber a number of women are seated in a semi-circle waiting, with well-varied expressions of awe and expectation, the message of the diviner, who, with a face charged with a "fine frenzy," is standing with her ear applied to the hideous mummied head or Teraph. The contrast between the two heads is a "thrilling" one, and the gesture of the diviner is as fine as her face. Mr. Waterhouse has always been remarkable for the originality and effectiveness of his design, but this revelation of emotional imagination is surprising. The colour leaves much to be desired; it is rich and varied, but uncontrolled; and there is a want of space and air, due mainly, perhaps, to the heavy colour of the trellised wood-work which closes the farther side of the room. Far better in these respects is Mr. Seymour Lucas' "After Culloden: Rebel-hunting" (881), the only satisfactory purchase for the Chantrey bequest, if indeed it be not, as I think it is, the finest picture of the year. We see the interior of a smithy, with several stalwart smiths round an anvil on which one has just laid a horseshoe hissing hot, the centre of the light and colour of the picture, and in itself an admirable piece of true painting. Behind, some soldiers are entering, not apparently without hesitation as they confront these brawny fellows, one of whom, resting on his hammer, meets them with a fearless and somewhat defiant air; at the side a stair indicates a means of retreat of which the rebel has probably already availed himself. So the story tells itself perfectly. It is a thorough piece of good painter's art from beginning to end, worthy of the best traditions of our school, and owing nothing to foreign influence. Despite the horseshoe, and the ruddy glow of fire in the chimney, and the general prevalence of warm brown, the colour is not "hot"; and the gradual transition of light from the interior to the open air is managed with great skill. Nor should we omit to praise the painting of the dusky flesh of the men, or the fine drawing of the horse in the foreground, whose cool gray hide and dark markings are of the greatest value to the picture. A recent trip round the northern islands has furnished Mr. Brett with much excellent material, fruitful in many characteristic works; and the subject of one of these is so fine, and its treatment so impressive, that a "first notice" of the Academy would be incomplete without it. This is "Macleod's Maidens, Skye (Natural Sculpture)" (395). These three strange isolated rocks, carved by the winds and the waves into the semblance of seated figures of stupendous size, like the gigantic sculptures of Egypt, have been painted with the usual skill and veracity of the artist. Their strange resemblance to

human figures, and to the work of human hands, gives just that touch of poetry to Mr. Brett's work for want of which it often fails to reach our sympathy. It is possible that in the first view of the Academy some works equally notable as these may have escaped attention, but the pictures I have mentioned seem to me at present to be those which, for some quality or another, are so distinguished that they will be always memorable. Many pictures of great merit I have undoubtedly passed by for the present, many able works by well-known hands, many promising works of new ones; and the achievements of foreign artists, which form a great attraction, I have intentionally postponed for future notice.

Subjecting the sculpture to the same test, I find that among English artists two works stand out prominently as "things of beauty." One of these is Mr. Alfred Gilbert's "Icarus" (1855), the other Mr. Hamo Thornycroft's "Mower" (1856). The latter, in purely English work, is the nearest approach to "Millet in marble" that I have seen. Millet often reached the statuette, Mr. Thornycroft here reaches humanity. Starting from different points, they have come near to one another, the one finding in art the means of expressing his profound sentiment for the honour of labour, the other in a labourer the material for the expression of a fresh artistic aim. And this statue is another proof of the rare width of Mr. Thornycroft's artistic sympathy. He has given us a Diana and a Teucer fine in style, but full of life. But that the essentials of art are always the same, no mode could be more different from the mode of these than that of his statuette of Lord Beaconsfield. It is a change from nature to custom, from the embodiment of beauty and strength to the incarnation of politeness, elderly and astute. And now he gives us a rustic (braceless, but by no means bootless), and makes artistic capital out of a yokel's slouch and uncompromising high-lows; but he keeps his style, and uses it to express the labour-moulded grace of an uncouth hind, the monumental dignity of untaught strength. On more worn ground, but with a sure and individual step, treads Mr. Gilbert. It is in no academic attitude that his "Icarus" stands, pausing as he well may before he takes his fatal leap. It is well felt and well modelled throughout, a thing beautiful not so much by the supreme beauty of its type as by its admirable poise and sincere imagination. It is vital and impressive work. If there is any other English sculptor whose work seems to me to demand a notice in this very restricted article it is Mr. Boehm. Among many lifelike busts that of "Lord Wolseley" (1722) struck me most, probably because he has been "taken" so often, and neither in paint nor clay have I seen so true a likeness. Of both ideal and portraiture there is something memorable in this year's sculpture, and of cats as well as men. Mr. Thornycroft has a cat monumental but essential, and Miss Alice Chaplin has cats quite absurdly real. The one would guard the portal of a palace and you can almost hear the others purr.

COSMO MONKHOUSE.

THE GROSVENOR GALLERY.

I.

The exhibition at the Grosvenor Gallery is one of average merit, and to a certain extent distinctive, because the pre-Raphaelite school, which in recent years had shown signs of diminished vigour, has this time endeavoured to re-assert its claims to notice. Unfortunately, there is no falling off in the number of crude amateurish works, admitted according to custom to the gallery, which in too many instances occupy prominent places. These greatly lower the character of the collection, and detract

from the pleasure to be derived from the many works deserving of serious consideration. The exhibition would certainly gain in interest, and still more strongly maintain its right to a separate existence, were an attempt made to introduce to the notice of the public some foreign painters who in their own country occupy debatable ground, and whose aims and method depart in some measure from the ordinary highways. Such, for instance, are Puvis de Chavannes and Gustave Moreau in France, and the Swiss painter Böcklin, whose beautiful but eccentric works have for years been as hotly discussed in Germany as in our own country those of Mr. Burne-Jones and the late D. G. Rossetti.

Mr. Burne-Jones exhibits this year a work, in his very best manner, which in point of technical skill and mastery of execution far transcends anything he has yet accomplished. This is "King Cophetua and the Beggar Maid" (69). The king, clad in a full suit of fantastically designed mail, over which he wears a rich, many-hued garment, kneels reverently before the maid on the steps of a magnificent throne or inner chamber, the walls and steps of which are overlaid with thin plates of beaten gold of strange, almost Assyrian design. He holds in both hands a jewelled crown, which he is about to place on the head of the maid, who sits in silent awe on the upper steps of the throne, wearing scanty, sad-coloured garments. Above, and looking over the back of the throne, are two youthful male figures, wearing the painter's favourite rainbow-coloured robes; and beyond is seen a door of semi-Egyptian pattern. As an imaginative design the picture has many noble and pathetic qualities, and would be completely satisfactory were it not that the countenance of the maid, which is in every respect the central point of the picture, lacks human interest and insufficiently expresses the painter's meaning. Mr. Burne-Jones has unfortunately been unable even here to break away from his favourite type of female beauty, with its expression of hopeless abstracted melancholy; and the picture suffers accordingly. Many portions, such as the armour, the golden walls with their curious reflections, and especially the king's shield, are treated with extraordinary technical skill and yet properly subordinated to the main design. There are also many of those exquisite passages of colour in which the painter delights. Exception may, perhaps, be taken to the garments of the maid, which are so hard in fold as to suggest metal rather than drapery. The whole work, and especially the noble figure of the king, has a strong flavour of Mantegna, without being an imitation of any work of that great painter. Mr. Burne-Jones's second contribution, "A Wood Nymph," is an agreeable, if somewhat monotonously coloured, decorative work in which varying shades of green are harmoniously treated.

Mr. Spencer Stanhope sends "Patience on a Monument smiling at Grief" (211), an eccentric example of the pseudo-quattrocentist school, in which the extraordinary angularity of the forms and draperies is not redeemed by real intensity of feeling or insight. His interpretation of the well-known lines has at any rate the merit of novelty, if it cannot be otherwise commended. The melancholy lady (or Patience?) sits on a mortuary monument in an Italian garden decorated with statues of dubious shape, smiling sadly on an embodied figure of Grief lying prone at her feet. Surely here is a strange confusion of the poet's meaning! Mr. Strudwick sends two designs similar in style to the foregoing, and with even less real intensity of purpose. These are "The Ten Virgins" (45) and "A Story Book" (193). By Mr. Walter Crane is "The Bridge of Life," an elaborate composition, con-

taining numerous figures, and evidently carefully thought out. Unfortunately, as a decorative work the picture does not fulfil its object; and it contains, besides, much very defective drawing of the nude, and, what is rarer with this artist, some inharmonious composition. Mr. Rooke cannot be said to have made an advance with his companion pictures, "Daphne flying from the Sun" (229) and "Clytie turning towards the Sun" (240), though both works contain some good drawing and careful painting. The conception is in neither case adequate, and real pathos is wanting, while the draperies are impossible in fold, and the treatment of the hair is almost precisely similar to that of the garments. Mr. Holman Hunt contributes a portrait of the late D. G. Rossetti (265), which is apparently an early work, and has a certain historical interest as being a portrait of one member of the original pre-Raphaelite brotherhood by another of the band.

M. A. Legros has "Women praying in a Church Porch" (216), a work which recalls an earlier and more complete one from the same hand, and which, notwithstanding its perfect sincerity and many noble qualities, cannot be said to attain the high level of excellence shown in other instances by the artist. "A Rocky Landscape" (209), by the same, is far more successful, and may take place as M. Legros' best landscape. Notwithstanding the extreme simplicity of the composition, its perfect truth and pathetic suggestiveness render it worthy to rank with the productions of the great French school of landscape represented by Millet, Corot, and Théodore Rousseau. A little more firmness in the foreground would perhaps add to the charm of the middle and far distance. M. Legros also exhibits works in bronze and marble, to which we hope to return later.

Mr. W. B. Richmond contributes a number of portraits of varying merit, some of which attain a high level of excellence, while others are of less interest, though in all there is evident a thoroughness of modelling and care in composition particularly grateful at the present time. He has been very happily inspired in his charming picture "May" (184), the portrait of a young and beautiful woman represented seated, with her hands on a keyed instrument, in the attitude of St. Cecilia. The arrangement of the lines of the picture, if somewhat studied, is yet exceedingly happy. It is, however, not quite clear why it should have been deemed necessary to make the tints of the flesh and hair, the dress, and the background almost identical; the composition certainly loses by this arrangement. The portrait of "Lord Cranborne" (205) is carefully modelled, but somewhat hard; while in the full-length of the "Hon. R. L. Melville" (37) the head is nobly drawn and treated, but the costume and accessories have undue prominence, and detract from the effect of the picture as a portrait. Among other portraits by the same artist may be cited that of "Miss Rose Mirless" (81), which has much simplicity and charm.

It was a somewhat bold venture on the part of Mr. Millais to have placed in juxtaposition his superb and well-remembered portrait of "Miss Nina Lehmann" (57), painted in 1869, and his new portrait of the same lady—now Lady Campbell—(62). The former is one of his most complete and admirable works, and is one to which Englishmen are glad to point as an example of perfect *technique* from the hand of one of their painters. The new portrait, though in it the master-hand is still visible, and there is much to admire—especially the elegant poise and treatment of the head—does not support comparison with the earlier one either as regards the painting of the flesh, the complete and harmonious rendering of the surroundings, or general charm and accomplishment. Mr. Millais shows besides in this gallery a

portrait of the "Marquis of Lorne" (106), in which the costume, including a richly furred pelisse, is treated with great breadth and skill: the head, on the other hand, is somewhat hard, and lacks refinement.

Mr. Watts has sent a group of portraits, two imaginative designs, and a large landscape study, of which the last-mentioned is, perhaps, the most completely successful. None of the portraits are entitled to take the first rank among the painter's long series of similar delineations, though all contain a measure of that large sympathy which in his works is never wanting, and which enables him to grasp and set forth the more noble and subtle characteristics, both mental and physical, of the men and women he represents—to suggest on the canvas the portrait of the mind as well as of the body. In this rarest of all gifts Mr. Watts has no rivals, or indeed emulators, among English painters, and but few among living Continental artists. Among the present series the portrait of "Earl Lytton" (134) is, perhaps, the most successful, though its harmony of tone is marred by the peculiar blue of the eyeball, which, in consequence of the low tone of the picture, acquires a somewhat unpleasant prominence. The landscape study, "Rain passing away," is beautiful and pathetic in the grand simplicity of its design, and would be almost completely successful from a technical point of view but for the attempt to represent a rainbow. It is strange that the only two examples of the highest order of landscape in the exhibition—the present picture and that of M. Legros, already referred to—should be the work of figure-painters.

Mr. Alma Tadema's contribution consists of three portraits painted on the larger scale to which he has of late accustomed us. The portrait of the Italian sculptor, "Sig. Amendola" (8), who is represented in studio dress, wearing a Turkish fez, and holding in his hand a statuette of silver and bronze, is a masterpiece of firm and searching modelling and successful characterisation. The painter has exhibited all his marvellous skill in rendering the accessories, and especially the statuette on which the sculptor is at work, while resisting the temptation to give them undue prominence. The painting of the flesh and treatment of the hair are perhaps not absolutely satisfactory on so large a scale, but even hypercriticism could scarcely find any other fault with this picture. Another remarkable portrait by the same artist is that of "Herr Löwenstam" (143), represented in the act of etching from a picture that hangs before him, half obscured by the penetrating rays of the sun, which enter from above. Here Mr. Alma Tadema has painted with greater breadth and lightness of touch—so much so, indeed, as to suggest at the first glance rather a production of the more modern French school than a work from his well-known hand.

CLAUDE PHILLIPS.

SALE OF ALBERT LEVY'S PICTURES.

The collection of that well-known amateur, the late Albert Levy, was sold at Christie's on Saturday. It contained many excellent pictures and a few good drawings, and of the pictures many had the additional interest of having been formerly in the cabinets of famous owners. Of the David Cox drawings—most of which were of his later and freer period—we note "Caernarvon Castle," a brilliant sketch, which fetched 75 guineas; and "Stokesay Castle"—seen on a cloudy day in the year 1852—95 guineas. Of the oil pictures by the same master, we should chronicle "Going to the Hayfield," 133 guineas (Maclean), and "The Hayfield," from the Field Collection, 150 guineas. Both were small works. A fine and luminous example of Old Crome, "Hautbois

Common"—known sometimes as "The Clump of Trees"—sold for 415 guineas (Lesser); and "A Sea Piece," by the other important master of the Norwich school, John Sell Cotman, fetched 180 guineas, which was an advance upon the sum which it had realised not very long before in the sale of Mr. J. H. Anderson's effects. A striking and large sketch in oils by Gainsborough, "The Mushroom Gatherer," sold for 87 guineas; and by the same master—fascinating alike in landscape and in portraiture—there was a "Portrait of a Gentleman," whom Mr. Graves declared to be Mr. Donington Hunt. It fetched but 170 guineas, but was not, indeed, among the more charming instances of Gainsborough's art. For 490 guineas Mr. Permain became the purchaser of a sufficiently captivating portrait of "Perdita" (Mrs. Mary Robinson). We come now to the foreign pictures, of which the first of much interest was the vigorous and spirited sketch of "The Fiddler," by Frans Hals. It fetched 110 guineas. There were, in the day's sale, several pictures of Venice by one or other of that group of painters of whom Canaletto has, on the whole, been justly accounted the chief. Marieschi's "View on the Grand Canal," which fell to Mr. Agnew's bid of 170 guineas, was, in some respects, among the most interesting of these Venetian pictures. Next came a characteristic Brekelenkamp, refined and agreeable—"A Dutch Interior," with an old lady seated, and giving forth her instructions to a kitchen maid—35 guineas. "The Meeting of Jacob and Esau," from the Novar Collection, fetched 285 guineas, which was rather less than when it last changed hands. There was a truly delightful example of Nicholas Maes—an "Interior," with a group of figures, prominent among them a woman arranging a child's hair. It is described by Waagen in his now somewhat antiquated *Art Treasures of Great Britain*. It was then in the Novar Collection. At the sale of that assemblage of pictures it realised 450 guineas, and it is rather surprising that only 305 should have been paid for it under the hammer on Saturday. For 360 guineas there was sold "A Sunny Landscape" by Cuyp. This also had been among the Novar pictures. We have only three other pictures which it is essential to notice, two of them by that master of satire and of expressive painting, Jan Steen, the third by Rembrandt and a *chef d'œuvre* of his brush. By Jan Steen was "The Sick Lady," which Mr. Martin Colnaghi bought for 315 guineas. It must have been cheap, for it came from the Van Loon Collection, is described in Smith's *Catalogue raisonné*, and is, to boot, a good enough example of Steen's practice. It represents a medical man somewhat unnecessarily solicitous about the health of a young lady whose pulse he feels, and is one of the innumerable instances of the satirist's treatment of this suggestive theme. The second Jan Steen was called "The Proposal." A gentleman supposed to personate the artist—though why he should have given this account of himself it is difficult to say—approaches a pretty young woman with what is at least a word of gallantry. It sold for 290 guineas. The Rembrandt was the famous portrait of the master which until somewhat lately had belonged to Lord Portarlington. It fetched 1,800 guineas, Mr. Martin Colnaghi being the purchaser. The price was an advance of several hundred guineas upon the sum at which it had last changed hands, but, as Mr. Woods observed from the rostrum, such work is "outside commerce."

THE ARCHAEOLOGICAL MUSEUM AT CAMBRIDGE.

ON Tuesday last the new buildings at Cambridge which are intended to form a centre for the serious study of archaeology were offi-

cially opened by the Vice-Chancellor in the presence of a distinguished company. The architect is Mr. Basil Champneys, who has been wise enough to prefer appropriate decoration inside to external display. Besides a large lecture-room, a library, and the apartments of the curator, the museum is intended to accommodate two distinct collections: first, a series of casts from the antique which is undoubtedly the most representative that has yet been got together in this country; second, the local collection of the Cambridge Antiquarian Society and a miscellaneous collection of ethnological specimens mainly presented by Mr. Maudsley and Sir A. Gordon. The former will be under the charge of Mr. Charles Waldstein, the Director of the Fitzwilliam Museum, who succeeded Prof. Sidney Colvin last December; the latter will be under the charge of Baron von Hügel.

Instead of commenting upon the value of this new undertaking, we prefer to quote the following letter from Prof. Michaelis, of Strassburg, to Mr. Waldstein, which was read on the occasion:—

"You are going to celebrate the inauguration of your new museum of casts, the beginnings of which Prof. Colvin kindly showed me on my last visit to Cambridge. You know how deeply I am interested in whatever concerns your university, with which I feel happy to be connected in more than one way. On the present occasion this feeling is the stronger, as this latest improvement of your academical institutions deals with that department of studies to which I am particularly devoted. Cambridge has already the merit of being the first British university in which classical archaeology has obtained a fixed place in the scheme of classical teaching. Now Cambridge is making a further and not less important step towards the advancement of archaeological instruction by forming a museum of casts from ancient sculpture, dedicated in the first place to the use of students of ancient art. In Germany, since the days of the venerable Welcker, we are fully aware that such a museum is as necessary a supplement to archaeological lectures as a laboratory is to lectures on physics or chemistry, or as an hospital is to the oral instruction of medical students. I have little doubt that your example will soon be followed by the sister universities in your country, and that your museum of casts will in future days be regarded in Great Britain with a feeling of grateful veneration similar to that with which German archaeologists regard the museum of the Bonn University, founded about sixty years ago, in which many of our living archaeologists have acquired their first personal knowledge of the masterpieces of Greek art. It may be hoped that the opportunity now opened at Cambridge to students of classical art will gradually supply your country with a staff of young archaeologists who will be able by themselves to work up the immense riches of your public and private collections, so as to leave no opening for foreigners to intrude themselves, as it were, into your own department. Allow me, then, on this occasion very heartily to congratulate your university—to congratulate those who first formed the plan of founding such a museum, as well as those who have in one way or another assisted them and contributed to the promotion and completion of that scheme. I should be much obliged to you if you would be good enough to make yourself the interpreter of my sincere wishes and congratulations to the Vice-Chancellor and the other authorities of your university."

CORRESPONDENCE.

UNDESCRIPTED DRAWINGS BY VITTOR PISANO.

British Museum: April 25, 1884.

Your readers may be interested to learn the existence at the British Museum of a hitherto unrecognised sheet of drawings, of great beauty and still greater historical interest, by the chief North Italian master of the early *quattrocento*, Vittor Pisano. The extant works of this distinguished Veronese artist are extremely few in

number. But his fame filled Italy in its day, and Latinists like his fellow-citizen Guarino and Tito Strozzi of Ferrara celebrated his performances in enthusiastic verse as throwing those of Zeuxis and Apelles into the shade. His life is comprised approximately between the dates 1380 and 1453 or 4; and the extant remains of his art, including his famous portrait medals in bronze and the drawings in the Vallardi collection at the Louvre, prove him to have been in truth one of the great pioneers among Italian artists in the study both of nature and of the antique, and to have possessed powers and attainments more than equal to those of any contemporary Florentine save Masaccio.

The drawings now in question are somewhat rubbed and faded, but otherwise intact. They cover both sides of a single sheet of paper 27 centimetres high by 18.5 wide (ten inches and three-quarters by seven and a-half) and bearing the water-mark of a forceps. Each is a composition of many figures, somewhat highly finished on a small scale, and is executed in pen and bistre on a prepared ground of a yellowish-pink colour. The sheet formed part of the Sloane collection, and has therefore been in the Museum since its foundation. But it had been oddly put away among the works of "anonymous Germans," in examining which the other day my friend Dr. Lippmann, of the Berlin Museum, called my attention to its obviously Italian character, and to the Venetian features of the architecture in one of the designs. I have since been able to identify it beyond doubt as by the hand of Vittor Pisano. Not only is the workmanship his, but the design on one side of the sheet is a careful preliminary study for perhaps the most famous of his lost pictures. It exhibits a Gothic colonnaded hall, with features freely adapted from the façade of the Ducal Palace at Venice. In the summit of a central arch hangs a shield bearing the device of the imperial eagle, and under this, in the middle of the composition, on a dais approached by a high flight of steps, sits a king robed and crowned. He extends his right hand to a young man kneeling on both knees at his side (to the spectator's left), who clasps it, while lower down on the steps, towards the opposite side, his companion does homage on one knee; higher up on the same side another companion stands in the attitude of respect; a little farther right, and higher up again, stands a priest; a crowd of courtiers or onlookers are grouped standing between and behind the columns of the hall to right and left; near the foot of the flight of steps two dogs are seen playing. The kneeling man and his companions wear pointed sleeves, tight-fitting hose, and plain jerkins adorned with a hood; they, as well as the king, are bearded, which was not at this time the fashion in Italy. The attendant personages to right and left are mostly dressed in long robes or gowns fitting close at the throat.

Now it is well known that immediately after (or, as some think, immediately before) the year 1422 the great Council of Venice employed the two most famous painters of their time in Italy, Gentile da Fabriano and Vittor Pisano, to decorate the walls of their great hall with frescoes.* The subjects of these paintings were

* See Bernasconi, *Studi sopra la Storia della Pittura italiana* (Verona, 1865), pp. 66, 67; Crowe and Cavalcaselle, *History of Painting in Italy*, iii., p. 98, note 4; Morelli, *Italian Masters in German Galleries*, p. 356, and note; and particularly Fr. Wickhoff, "Der Saal des grossen Rathes zu Venedig in seinem alten Schmucke," in the *Reportarium für bildende Kunst*, vol. vi. (1882), pp. 1 sqq.: for the whole history of his subject this writer makes excellent use of the original documents collected by Lorenzi, *Monimenti per servire alla Storia del Palazzo ducale di Venezia* (Venice, 1868).

the same as had already, it would appear, occupied the same places in the series painted nearly fifty years before by Guariento and his associates. They were chosen in order to illustrate the part played, or rather imagined by the patriotism of Venetian chroniclers to have been played, by the Republic in the wars between Frederic Barbarossa and Alexander III. in 1177. Gentile da Fabriano depicted the naval victory supposed to have been won by the Venetian fleet over that of Barbarossa commanded by his son Otho; Vittor Pisano, the arrival of the same Otho before his father after he had been taken prisoner and liberated on parole by the Venetian State. Both frescoes had in their turn fallen into decay within little more than half a century after they were finished, and were replaced by oil pictures of the same subjects, undertaken, in association with the Bellini, by Luigi Vivarini in 1488. The work of these younger masters perished in its turn in the conflagration of 1577. But several detailed accounts of Pisano's original painting have come down to us. The first is by his contemporary Facio, who wrote before 1457:—

“Pinxit Venitius in Palatio Fridericum Barbarus-sam Romanorum Imperatorem et ejusdem filium supplicem; magnum quoque ibidem comitum coetum Germanico corporis cultu orisque habitu: sacerdotem digitis os distorquentem, et ob id rideantes pueros tanta suavitatem, ut aspiciens ad hilaritatem excent” (Facius, *De Viris Illustribus*, Florence, 1745, p. 47).

Another account is by Francesco Sansovino, who says, writing in the latter half of the sixteenth century:—

“Il quadro dove Ottone liberato della Rep. s' appresentava al padre, essendo prima stato dipinto dal Pisanello, con diversi ritratti, fra quali era quello d' Andrea Vendramino, che fu il più bello giovane di Venezia a suoi tempi, fu ricoperto da Luigi Vivarino” (Sansovino, *Venezia descritta*, Venice, 1581, p. 124).

The design of Vivarini, who in repainting the subject may be presumed to have followed in essentials the lines laid down by his predecessor, is thus described by Vasari:—

“Accanto a questo fece Ottone arrivato dinanzi al padre, che lo riceve lietamente, ed una prospettiva di casamenti bellissima; Barbarossa in sedia, a fil figliuolo ginocchioni, che gli tocca la mano, accompagnato da molti gentiluomini Veneziani, ritratti da natura,” &c. (Vasari, ed. Milanesi, iii. 157).

As the internal evidence of the British Museum drawing furnishes a sufficient warrant for its attribution to the hand of Vittor Pisano, the above accounts render it obvious that it is, as I began by stating, a study for the lost fresco which they describe. The priest, indeed, is not in our drawing perceptibly pulling a face, nor are there little boys to be observed laughing; neither can we tell in which of the figures was to be represented the likeness of the young Vendramino; but the general correspondence with the descriptions is unmistakable. It should be mentioned that one of the modern critics already referred to, Herr Wickhoff, has previously called attention to a much smaller and slighter sketch in the “Codex Vallardi” at the Louvre, which sets before us a different and apparently an earlier idea for the design of the same subject; the architecture resembles that in our drawing, but the Emperor is placed to the right of the composition instead of the centre, and his councillors, instead of standing, are seated in two double rows facing each other in front of him (see Wickhoff, *op. cit.*, p. 21).

The drawing on the opposite side of the sheet at the British Museum is finer and better preserved, though of less historical interest, than that above described. It consists of a number of admirable studies, small, but of no

slight finish, for a battle in the neighbourhood of a camp. Most of the combatants are on horseback, and the horses are of the sturdy, round-limbed, thickset, and short-eared type with which we are familiar in some other drawings of the master and in his medals; the heavily armed riders have also the same seat in their high-peaked saddles, with the legs stiffly advanced at a forward angle towards the stirrup. Both men and horses are drawn in every variety of vigorous action and foreshortening, not only with a rare fineness of style, but with a knowledge and a power of representing life and movement which are astonishing for the time, and distinctly in advance of the contemporary battle-pictures of the Florentine Paolo Uccello, with the spirit of which that of the work before us shows, for the rest, a close affinity. This example, even if it stood alone, would almost suffice to justify the enthusiasm with which writers like Guarino and Strozzi speak of Pisano's power of drawing animals and their movements. Whether it represents in whole or part the design for any picture actually carried out by the artist, in the Castello of Pavia or elsewhere, we have no means of knowing; but that he did somewhere paint a picture of a cavalry battle we may infer from the lines of Guarino:—

“hinnitus audire videmur
Bellatoris equi, clangorem horrere tubarum.”

It may be remarked that the fashions both of armour and civil dress illustrated in these two designs are plainer and less fanciful than those which prevail in the later drawings and medals by the master, a difference probably due to changes of fashion, which, as we may gather from his personal description by the same Guarino—

“Moribus insignis, pulcroque insignis amictu”—he would not have failed to follow with sympathy. Lastly, I would mention that, at the foot of the sheet, on the side last described, some German or Flemish owner to whom it belonged in the sixteenth century has scrawled words which read apparently *Hups Merten*, for Hübisch Martin—i.e., Martin Schongauer—showing that he ignorantly attributed the work to that Alsatian master. SIDNEY COLVIN.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. FRANK DADD, C. NAPIER HEMY, AND H. R. STEER have been elected members of the Royal Institute of Painters in Water-Colours.

The *Magazine of Art* for June will contain the first of a series of illustrated articles on the exhibitions, with engravings of “The Declaration of War,” by Mr. J. D. Linton; “After Culloden,” by Mr. Seymour Lucas; “The Mower,” by Mr. H. Thorneycroft; and “The Gladiator's Wife,” by Mr. E. Blair Leighton, which last will form the frontispiece to the number.

MR. T. WILSON, of Edinburgh, announces an annual series of summer exhibitions of the works of some selected Scottish artist, to be held in his galleries in George Street. He will begin this year with the late Sam Bough, and he has already obtained promises from several gentlemen who possess valuable collections of this painter.

MESSRS. TRÜBNER have published this week a volume containing the lectures on painting delivered at the Royal Academy by Mr. J. E. Hodgson. They form two sets of six lectures each, dealing with “Art as influenced by the Times” and “Artists of the Past.”

A WORK dealing with the position of art in this country, and the system of training pursued at the Royal Academy, is about to be

published by Messrs. W. Swan Sonnenschein. Mr. J. Stanley Little is the author.

At a recent meeting of the Académie des Inscriptions a letter was read from M. Salomon Reinach giving a first report of his excavations on the site of Carthage in company with M. Babelon. It appears that the spot is still called “Carthagenna” by the natives. A well, four cisterns, and several foundations of walls have been exposed; and among the objects found are a piece of pottery with a Neo-Punic inscription written in ink, a terra-cotta mask almost exactly similar to one at the Louvre, an ivory bas-relief with the figure of a goddess, and a colossal marble statue of a Roman emperor.

THE STAGE.

“MADEMOISELLE DE BELLE ISLE” AT THE OPERA COMIQUE.

FANNY KEMBLE's highly decorous, yet not always very tasteful, adaptation of Alexandre Dumas's comedy, “Mademoiselle de Belle Isle,” was played at the Opéra Comique on Wednesday afternoon, principally that Miss Edmiston, who has already played a good deal in the provinces, might be seen in London in an important part. The piece itself is curious. It is, much of it, as improbable as are most of the stories of adventure which it was the profitable pleasure of the elder Dumas to spin. The motive of the piece is a wager made by the Duc de Richelieu, who, coming back from Vienna, finds the French ladies seemingly more austere of conduct than was their wont when he left them. His friends assure him that this is indeed so. But the Duc declines to believe it, and he bets that he will yet make himself the accepted lover of the first woman whom he meets. We need not tell in detail here the distinctly unsavoury story of how he appears to win his wager. Suffice it to say that the first woman he meets is a Mdlle. de Belle Isle, whose father is in the Bastile, and that he offers her to begin with, not his love, but his friendship, and that circumstances arising which cause her to be absent from her rooms he enters them by a secret door and displays himself at the window. Thus he would appear to have won his wager, and the thought that he has done so is found gravely disturbing to the hitherto accepted lover of Mdlle. de Belle Isle. This long-established lover, on whom in reality, of course, all her affections are lavishly bestowed, upbraids her with her inconstancy. She denies the accusation, and is even astonished at it, but she is pledged by a vow not to explain to a soul that she was absent; for, in truth, the Duc de Richelieu's wife—or, in the French, his mistress—for purposes of private jealousy, had given Mdlle. de Belle Isle the chance of visiting her father in the Bastile, very secretly, when the Duc de Richelieu was in her rooms, and it was thus that the young lady had been absent and unaware of his visit. By a series of adroitly planned misunderstandings, Dumas prolongs the action of the play—a duel becomes imminent between the real and the pretended lover—but matters are at last put right by the Duke's wife avowing her part in the business, which, as we need not tell in detail, was very legitimate, though not very delicate. Miss Edmiston is a refined and capable actress, who understands the part, who is not without a certain flexibility and variety, and who has mastered many of the difficulties that arise in the delivery of the language of comedy and passion. But there are occasions when a want of spontaneity is manifested in her performance, and, yet more, a willingness to abandon herself to the tempest of emotion. In a comedy which is after all chiefly a melodrama, there is such a thing as husbanding one's efforts

a little too much. We would therefore counsel to Miss Edmiston, whose performances are never lacking in tastefulness, a greater measure of abandonment. She has worked hard already to acquire art, and with so much success that she may now fairly be invited to work yet harder to acquire more fully the appearance of nature. The air of great surprise was wanting to her, we fancied, when she read what Mlle. de Belle Isle had never seen before, and must have been marvellously astonished to see—the Duc's mendacious and boastful letter. Volume and passion were sometimes absent from her voice when she would have gained by their employment, but her management of her effects at the end of the third act, when her lover absolutely refuses to believe her protestations any more, was both ingenious and skilled. Here, indeed, and in many other places besides, she fairly carried her audience with her. On the whole, she was well supported. Mr. Macklin, by his excellent presence, the quiet assurance of his carriage, his composure, and his undeniably acquaintance with stage resource, made a sufficient Due de Richelieu; Mr. Mark Quinton, as the Chevalier Daubigny, the lover, was earnest, if not distinguished; and the lady who played the part of Richelieu's wife—she would appear to have been married to him only in secret in the English version, as she is styled “Marquise de Valcour”—made an upward move in her career. The lady is Miss Annie Rose, and she is playing habitually, it seems, a small part in the successful piece at the Adelphi. She has ease, grace, and a measure of genuine feeling, and, like Miss Edmiston herself, should shortly be visible in parts which may only be played by the intelligent, the studious, and the variously gifted. For a *matinée*, the whole performance was distinctly interesting, and we confess to the weakness of having attended to the acting all the more because of the absence of those luxurious accessories which somehow crush the spirit out of so many a dramatic performance. For a change, at all events, it was welcome—this old-fashioned poverty of scenic display.

MUSIC.

RECENT CONCERTS.

SEÑOR SARASATE gave his first concert last Wednesday week at St. James's Hall. For purity of tone and perfection of *technique*, this violinist is perhaps without a rival; and his wonderful performances of Fantasias, Dances, Mazurkas, always astonish the public, and secure for him receptions of the most enthusiastic kind. We have in past seasons spoken of the way in which he plays Mendelssohn's Violin Concerto, and it is still the same; we are listening to a finished and brilliant performance rather than to a noble interpretation of the work. Señor Sarasate provides for his audience a substantial programme; besides the Concerto, there was the “Jupiter” Symphony and the “Egmont” Overture, both conducted by Mr. W. G. Cousins. Señor Sarasate will give three more concerts during this month.

Mr. John Farmer gave a “recital” of his Fairy Opera, “Cinderella,” last Friday week, at St. James's Hall. He describes it as “a Little Opera for Big Children, or a Big Opera for Little Children;” but we fear it is too little for the former, and too big for the latter. There are some cheerful tunes and amusing words, but it is impossible to say exactly what effect it would produce if given on the stage. Therefore we have merely to record a successful performance of “Cinderella” in the concert-room; it was well given and well received. The principal vocalists were Miss Mary Davies, Miss Clara Samuell, and Messrs. Lloyd and Pyatt. The composer conducted his work.

The third Richter concert, last Monday

evening, was well attended. The programme contained two novelties. The first was a so-called Concerto for Violoncello by M. Jules de Swert—a piece in one movement, a rhapsody, an improvisation, but certainly not a Concerto. It served (to quote the stereotyped remark) “to display the artist's executive powers;” more than this we cannot say. Herr Richter's novelties have not always proved interesting, but hitherto he has steered clear of mere virtuosity. The composer, a Belgian artist, performed the Concerto with considerable skill. The other novelty was Brahms' “Gesang der Parzen” for chorus and orchestra (op. 89). The words are taken from Goethe's “Iphigenia in Tauris.” The picture of the all-ruling gods is stern and cruel, and Brahms has caught at times the true spirit of his theme; there are fine passages, but the music on the whole seems laboured. The work will soon be heard again, and we shall duly record second impressions. Another feature of the concert was the magnificent performance of Mr. A. C. Mackenzie's Ballad for Orchestra, “La belle Dame sans Merci.” At the close the composer was twice summoned to the platform. We have already spoken of this tone-poem, which ranks among the best of its author's productions. The concert concluded with Schumann's “Rhenish” Symphony, but the interpretation was not all that could be desired. An interesting feature of next Monday's concert will be the first performance in England of Brahms' new Symphony in F.

Dr. Hans von Bülow gave his second piano-forte recital at St. James's Hall last Tuesday afternoon. It was, we think, a mistake to place Beethoven's Sonatas op. 110 and 111 at the end of the concert. The *Suite* in D minor by Raff was played with great energy; the opening “fantasia and fugue” is a fine piece of writing, the *Gigue* with variations ingenious, but in the two last movements the composer indulges far too much in *bravura* passages. At the close of the March the pianist's memory failed him for a moment. Playing without book is a somewhat risky proceeding; however, Dr. Bülow has a prodigious memory, and with him a slip does not cause disaster, as it might in the hands of less experienced players. The finest performance of the afternoon was Rheinberger's *Toccata* (op. 12); for an *encore* Dr. Bülow played one of the composer's clever pieces for the left hand. We would also notice the Brahms Variations on a Hungarian Song, and the *Capricci* and *Intermezzos* from op. 76. In the two Beethoven Sonatas the pianist was not altogether at his best; some portions were magnificently rendered, but in others his playing was somewhat exaggerated, and there were also signs that his powers of endurance had been severely taxed by the long and fatiguing programme.

Miss Margaret Gyde gave her piano-forte recital at the Steinway Hall last Wednesday afternoon. She showed, perhaps, courage rather than discretion in choosing Beethoven's long and difficult Sonata in B flat (op. 106). The performance was in many respects praiseworthy. The young lady has good command of the key-board, and plays with taste and intelligence; she needs only time, and the experience which it brings. She played also pieces by Bach, Mozart, Schumann, and Chopin, and was heard to advantage in some showy Thalberg music.

The fifth Philharmonic concert took place last Wednesday evening. The performance of Raff's Pianoforte Concerto in C minor by Dr. Hans von Bülow first deserves mention. The great pianist was in his best form, and the work dedicated to him enabled him to show off to the best advantage his marvellous dexterity and great strength of finger. The composition

is a fine specimen of Raff's workmanship. As music, the first two movements please us best; but it is throughout a remarkable and brilliant work. Dr. Bülow also played as solo Beethoven's Variations in E flat (op. 35), and obtained loud and enthusiastic applause. We must also notice the excellent conducting of Mr. F. Cowen; he had the orchestra well in hand, and seemed to have rehearsed with the utmost care. Beethoven's “Eroica” and the “Meistersinger” *Vorspiel* were the chief orchestral pieces. Mr. Santley was the vocalist; he sang an air of Handel, and a new *scena* by Mr. A. G. Thomas—a clever, graceful, if not very original work.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

Voice, Song, and Speech. By Lennox Browne and Emil Behnke. (Sampson Low.) This volume is a practical guide for singers and speakers from the combined view of vocal surgeon and voice trainer. The two authors are men of experience and authority, and each has already written on the subject of the human voice. Though treating of scientific matters, the language is clear and simple; and the book will probably become, as intended, a manual for all voice-users. The anatomy and physiology of the vocal organ, and the invention and use of the laryngoscope, occupy many pages, but there are other subjects of a practical nature, such as the hygienic aspect of the vocal apparatus, voice cultivation, and the daily life of the voice-user; also stammering and stuttering. There are numerous excellent illustrations by wood-engraving and photography.

Music and the Piano. By Mdme. Viard-Louis. Translated from the French by Mrs. Warrington Smyth. (Griffith & Farran.) Mdme. Viard-Louis treats, first, of the general history of the art of music; then, of the personal history of composers for the piano; and, lastly, gives advice on style and execution. The plan of the book is a good one, and it contains much useful and interesting information. However, we have come across statements that are not accurate. It is surely not correct to say that, after his death, Bach's immortal works remained unrecognised until 1788; some were never neglected, while others, and the most important, remained hidden treasures until a much later period. In the account of Haydn mention is made of Friedberg, leader of the orchestra of Prince Esterhazy, but Pohl, in his Life of Haydn, tells us there was no such person. Again, Mozart is spoken of as finishing his “Requiem” on his death-bed. And why does the author invent a programme for Weber's Sonata in C, and not say anything about the programmes which Weber has himself given of his Sonata in E minor and the *Concertstück*? Mdme. Viard-Louis pities Wagner “for having striven to pass the limits which nature has assigned to his art.”

Berlioz. By Joseph Bennett. “Primers of Musical Biography.” (Novello.) An interesting account of an interesting man. Mr. Bennett does not give us much of his own opinion about the celebrated French composer, but almost leaves Berlioz to speak for himself; there are copious extracts from his letters and from the *Mémoires*—one of the most sparkling and attractive of books.

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